

# MUSICAL AMERICA



Edited by

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## MUSICIANS TO ATTACK MAJOR HIGGINSON

CONVENTION OF AMERICAN FEDERATION PREPARED TO FLY BOSTON SYMPHONY ORCHESTRA.

Non-Unionism of Players Basis of Assault: City Officials Open Verbal War—Questions to be Considered.

Boston, May 22.—The eleventh annual convention of the American Federation of Musicians began its session this morning in Faneuil Hall, being welcomed to the city by Mayor Fitzgerald. Two other addresses were made by city officials, Alderman Bromberg and Alderman Kneeland, both of whom attacked the management of the Boston Symphony Orchestra because of its non-union propensities.

The convention, which will last until Saturday evening, will probably make a vicious attack upon Major Higginson, the financial sponsor of the Symphony Orchestra, for the delegates are bitterly opposed to the organization as run at present.

One of the most important propositions to be considered, and which will affect practically all of the 19,000 members of the Federation throughout the United States and Canada, is the question of the universal membership amendment to the constitution and by-laws. It has been the endeavor of some of the locals for several years to have put through an amendment which would entitle each member of the Federation to equal membership privileges in any of the locals. Should this move be successful, it would mean that a member from some small town in the country where the local initiation fee is \$5, could get a transfer to New York and have equal standing in the New York local, where the initiation fee is \$100, and the dues correspondingly large.

The election of officers will see a hot fight, and the battle of cities for holding the next convention is also likely to prove spirited. So far, Chattanooga seems to have a long lead, although Portland, Ore., and Chicago are also after it.

Boston, May 23.—The principal business before the convention of the American Federation of Musicians in Faneuil Hall to-day was the hearing of an appeal of Walter Damrosch, director of the New York Symphony Orchestra, from a fine of \$1,000 for the importation of five foreign musicians into this country a year ago.

Mr. Damrosch paid the fine under protest and appealed for a hearing before the convention. Joseph N. Weber, the president of the Federation, responded for the organization. The convention decided against Mr. Damrosch.

### Conried's New Singer.

Rita Newman to be Member of Metropolitan Opera.

One of the new members of the Conried Metropolitan Opera Company next season will be Rita Newman, a California singer, who for the last two years has been appearing with success in the soprano rôles of the Savage English Grand Opera Company.

Last week Miss Newman sailed for Paris, where this summer she will study under Jean De Reszke the rôles she will sing at the Metropolitan the coming season.

### Mme. Eames Sails.

Mme. Emma Eames sailed for Havre on May 24 on *La Savoie*.

## RUMOR NAMES KARL MUCK TO SUCCEED WILHELM GERICKE

CONDUCTOR OF BERLIN ROYAL OPERA MAY LEAD BOSTON SYMPHONY ORCHESTRA



Dr. KARL MUCK

The rumored appointment of Dr. Karl Muck to the conductorship of the Boston Symphony Orchestra, as successor to Wilhelm Gericke, will awaken much interest and speculation. As his name has not been even hinted at among those mentioned as probabilities in this connection, all the more curiosity will be aroused by this unexpected announcement, for though one of the most prominent conductors in Europe to-day, he has never yet given the musical public of America an opportunity to become familiar with his work.

He was born in Darmstadt on October 22, 1859. With characteristic German ambition for thorough intellectual equipment he took a course in philosophy at the Heidelberg and Leipzig Universities, obtaining the degree of Doctor of Philosophy. For three years he studied at the Leipzig Conservatory and then received an appointment as conductor of the opera at Zürich. From there he went to Salzburg in 1881, thence to Brünn the following year; and in 1884 to Graz, where he became conductor of the Styrian Musical Society. In 1886 he was appointed conductor of the German Opera in Prague, where he

remained till 1892, when he accepted a similar position at the Berlin Royal Opera. Ever since then he has steadily and unobtrusively made an enviable reputation for himself as a conductor of opera.

There can be no doubt of his adequate equipment for the position to which rumor has assigned him. Possessing a comprehensive knowledge of the resources of the orchestra, he exhibits a rare degree of skill and judgment in employing them to the highest artistic advantage. All his work is notable for its large dimensions and convincing power. While a man of broad musicianship and versatile style, he occupies a unique position as an interpreter of Richard Wagner's works, which he renders with imposing authority. For this reason his services as a Wagnerian conductor are much in demand and he is regularly engaged for the Bayreuth festivals.

Personally, he is slight of stature, with a sharply cut profile of much individuality and keen black eyes. A man of broad culture and popular with his fellows, he enjoys special favor with the Kaiser, whose intervention prevented a prominent American orchestra from securing him a year or so ago.

## EMANUEL TO DIRECT ST. PAUL ORCHESTRA

SAVAGE'S WAGNERIAN CONDUCTOR TO HAVE CHARGE OF NEW ORGANIZATION.

Association Now Supported by 200 Guarantors, and Has Fund of \$25,000—Expected to Rank with Leading Symphony Societies.

ST. PAUL, MINN., May 21.—N. B. Emanuel, the Wagnerian director of Henry W. Savage's English Grand Opera Company, has been engaged by the newly organized St. Paul Orchestral Association to become the director of the symphony orchestra. Mr. Emanuel will arrive in St. Paul in a few days to enter immediately upon his duties of organizing and selecting his orchestra.

Mr. Emanuel has had considerable experience in the work which he is to do, and which, it is expected, will give St. Paul a musical organization that will rank favorably with the leading symphony orchestras in the United States. In the early years of his career he conducted symphony orchestras in several European cities.

Although Mr. Emanuel was born in England, he comes from Austrian and Italian parentage, and while still a young man pursued his musical studies in Germany, where, at the age of eighteen, he conducted his first composition. Later he conducted a symphony orchestra in Italy.

As a conductor, Mr. Emanuel's subsequent experience brought him to Odessa, South America, Stockholm, and Helsingfors, Finland. His reputation as a composer is also favorable. It is understood that Mr. Emanuel will have also under his direction the St. Paul Choral Club.

The orchestral association is backed by two hundred guarantors, and has already raised a fund of \$25,000.

## HUGO HEERMANN SUCCEEDS SAURET

News has been received in this city that Dr. F. Ziegfeld, who is abroad, has engaged Hugo Heermann, the noted violinist, to succeed Emil Sauret as head of the violin department of the Chicago College of Music.

Heermann was born in Heilbronn, March 3, 1844, and after being graduated at the Brussels Conservatory, took a three years course in Paris. After successful concert tours in Europe, he was called to Frankfurt-on-Main as concertmaster. Since 1878, he has been in charge of the violin department of the Hoch Conservatory in Frankfurt. The quartette bearing his name is one of the most famous in Europe.

### Winfred Goff Sails.

Winfred Goff, barytone and technical director of the Savage English Grand Opera Company, sailed May 22, on the *Kaiser Wilhelm II*, for London and Paris, to look after some details for the presentation here early next season of Puccini's "Madame Butterfly" in English.

### TO OUR READERS.

Owing to Wednesday, May 30, being Decoration Day, **MUSICAL AMERICA** of June 2 will be delivered to our Subscribers and Readers one day later than usual.



## WASHINGTON PLANS FOR NEW ORCHESTRA

CAPITAL TO BE CANVASSED FOR A  
GUARANTEE FUND OF  
\$25,000.

William E. Green at the Head of a Movement to  
Form a Symphony Organization—Stockholders  
Approve Plan.

WASHINGTON, May 24.—A new plan for the collecting of subscriptions to the Washington Symphony Orchestra fund has been adopted, and upon the success or failure of this plan hangs the fate of the organization. At yesterday's meeting of stockholders in the Knabe Building the announcement was made that William E. Green, a violinist and orchestral director of the city, had volunteered his services in canvassing the city. His object is to secure the names of 250 persons, each of whom will subscribe \$100 a year for a period of five years. In this way the orchestra would have \$25,000 a year.

In the absence of William Knabe, the chair was occupied by Eugene E. Stevens, and G. H. Clement was appointed as temporary secretary. In accordance with the notice given at the last meeting, a motion was carried to reduce the number of directors from nine to five. It was the sense of the meeting that Mr. Green have full authority to collect funds for the paying off of the present indebtedness of the corporation and for the continuation of the orchestra, and that concerts should be resumed next season.

## CORNELL MUSICIANS TO BE GRADUATED

Seventeen Students in Conservatory of  
Music to Receive Diplomas  
for Their Work.

ITHACA, N. Y., May 21.—Seventeen students will be graduated from the Conservatory of Music at Cornell University on June 11. The closing ceremonies will be marked by a series of recitals to be held in Library Hall. On June 4 a recital will be given by Lida Bailey, Wellsboro, Pa.; May Brooks, Danville, Pa.; Beulah Gardner, Philadelphia, and Helen Freas of Binghamton, N. Y.

June 5 will be the date of the second and those taking part will be Cora Fields, Kingston, N. C.; Ethelyn Smith, Trumansburg, N. Y.; Grace Dayton, Ithaca, and Nora Livermore, Greene, N. Y. On June 6, the exercises will be conducted by Roxana Chandler and Mary Eshbach of Ithaca; Madge Rogers, Sheshequin, Pa.; Melissa Treat, Horseheads, N. Y., and Anna Kerins of Glen Falls, N. Y.

The last of the recitals will be held on June 9, and will be given by Ethel Hartman, Milleville, Pa.; Maude Wheeler, Ithaca; Jennie Able, Burbank, N. Y., and Carrie Robinson, Oswego.

### "ROSE MAIDEN" SUNG.

Cowen's Work Performed by Beloit  
College Musical Society.

BELOIT, WIS., May 21.—Cowen's "The Rose Maiden" was sung by the Beloit College Musical Association, Tuesday night, under the direction of Abram Ray Tyler, in the First Congregational Church.

The solo parts were adequately filled by Ruby Garlick, soprano; Katharine Root, contralto; Garnett Hedge, tenor and Alfred Wilson, basso. The college orchestra assisted in the presentation. The officers of the association are Alfred G. Wilson, president; Jeannette Sayre, vice-president; Edna Hudson, secretary; B. Warren Brown, treasurer; W. B. Malone, librarian; M. Ethel Stow, pianiste, and Walter A. Allen, organist.

### De Gogorza in Song Recital.

NEWARK, N. J., May 21.—Emilio de Gogorza, barytone, entertained an audience in Wallace Hall, Wednesday night, with a recital of songs. Among his offerings were the "Largo al Factotum" from Rossini's "Il Barbiere di Siviglia" and Richard Strauss's "Caecilie."

## MME. WELLINGTON, 'FRISCO SUFFERER

Well-Known Soprano Lost Her Home  
by Fire, but Found Family  
Safe in Berkeley.

Mme. Josephine Wellington, the San Francisco dramatic soprano, has written to MUSICAL AMERICA, in reply to an inquiry,



MME. JOSEPHINE WELLINGTON,  
Who Lost Her Home in the San Francisco  
Fire.

telling of the destruction of her home by the fire. Mme. Wellington had spent the winter in New York City, but left hurriedly the day after the earthquake. She says:

"The reports had been so exaggerated that I was in great fear of finding anyone alive. On our arrival at the Mole we were not allowed to enter the city, and thousands of people were leaving by every train. I went at once to the home of my sister in Berkeley, and there found my entire family safe and well, but learned that our home in the city was completely destroyed, and nothing had been saved.

"For the present I am resting at our country home, and I would like very much to have your delightful paper mailed to me here."

Mme. Wellington will undoubtedly include the East in her concert tour next season. She made her debut in Italy where she studied, and was received with great favor by concert goers in that country.

### ALBANY CHOIR CONCERT.

Marjory Sherwin Star Attraction at  
Interesting Musicales.

ALBANY, May 19.—The choir of St. Peter's Church departed from its usual order of things, and on Monday evening in the ball room of the Hotel Ten Eyck, gave a concert of secular music under the direction of Frank Sill Rogers, organist and choirmaster of the church.

In addition to the numbers by the choir, Mr. Rogers had secured the assistance of Marjory Sherwin, violinist, and four local artists including Mrs. Charles Ehricke, and Elizabeth Kenny, violinists; Mrs. W. Hunter Van Gysling, pianiste, and Chas. Vrooman, 'cellist. The chorus work included Cowen's "Bridal Chorus" from the "Rose Maiden"; a "Cradle Song," Brahms, and a "Spring Song," Pissuti; "My Love is Like the Red, Red Rose," Hawley, and "O'er the Meadow Tripped Sweet Kitty," Boynton Smith.

Miss Sherwin gave as her first number a "Russian Fantasia," Rimsky-Korsakoff. This rather lengthy composition was too ambitious for the rest of the programme, and although this young artist showed a brilliancy of technique, with beautiful tonal quality, she lacked sureness in bowing. She was far happier in her other selections, "Meditation," K. Weiss; "Springbrunnen," Schumann, and "Rondo des Lutius," Bazzini.

## Herbert Witherspoon on the Singer's Art

"I would rather be a successful singer of songs than an opera star; it is a preference that has guided me throughout my career," said Herbert Witherspoon, the basso, whose reputation as an artist of the highest attainments is known in England as well as in this country.

Mr. Witherspoon contends that recital work really demands more artistic ability than does the grand opera. He says: "Any person with a big voice and a magnetic personality can go into the opera and make a place for himself without having had a call for the employment of any great degree of knowledge or intelligence. The aid of the stage manager and the director of the orchestra and the accessories of the scenery and the orchestra and the other players all help to make effects for him and to fill in any weaknesses he may have. It is not really necessary for him to think deeply.

"The singer of songs, on the other hand, is wholly dependent upon himself. Singing of songs demands far more cultured intelligence, far more brain work. Every opera singer knows that the greatest test of his art is to give a recital. There no scenery, no orchestra, no other players are present to help make the atmosphere. The singer must create that—and change the atmosphere with each song, for each requires a separate setting. It takes much thought to differentiate and create these settings."

The qualifications of the recital singer are legion, according to Mr. Witherspoon. Among other things, he must know the history of music, in order to intelligently make his programmes. He must go through an enormous mass of literature, study the lives of composers and their times, as well as their works. It is necessary and to study manners of people, for in nothing do manners show so much as in the songs. They represent more than anything else the feelings of the nation at the time they were written. So it is necessary if one is to sing songs intelligently to trace the development of nations up from their folk-songs into the highly developed song forms that go with their gain in culture.

Mr. Witherspoon's opinion of a New York reputation is interesting. He says:

"A New York reputation is not of half so much value nowadays as you would think. There was a time when a singer could get a reputation one way or another in New York and go out into the country and trade on that alone, even though it might not be deserved. In this time also the public outside was not inclined to take any one who could not show something done in New York. But nowadays there is a great deal of independence in the country. Bluffs have been worked too often. Other cities are thinking for themselves and are choosing their own artists by knowledge of them and regardless of their standing in New York."

## CONRIED CHORUS SCHOOL ORGANIZED

Metropolitan Opera Company Starts  
a big School for  
Choristers.

In addition to the opera school, which is completing its third season, Heinrich Conried is planning a chorus school at the Metropolitan Opera House. Before he sailed for Europe he arranged with Gustav Heinrichs to open a school under the management of the Conried Metropolitan Opera Company in the Metropolitan Opera House, where persons with good voices may be trained as chorus singers and have an opportunity later to join the regular Metropolitan Opera House chorus.

The time of instruction will be in the evening, in order to give those who are busy during the day an opportunity to join the school. Similar schools are in existence in connection with most of the opera houses in Europe, and Mr. Conried expects excellent results from the step he has taken.

It is announced that applications will be received in person at the Metropolitan Opera House, between 6 and 7 p. m., every day, excepting Saturday and Sunday.

### MONTREAL ORGAN NEWS.

MONTREAL, May 21.—Horace W. Reyner, organist of Douglas Church and conductor of the Oratorio Society, has just received a letter from the First Methodist Episcopal Church of Duluth, Minn., closing his engagement on a three-year contract as organist and musical director. The church has a seating capacity of 2,000 and a fine organ by Hutchins, of Boston.

It is also announced that Frederick H. Blair, at present organist of St. Andrew's Church, has accepted the post of organist of St. Paul's Presbyterian Church. The present incumbent, Mr. Robinson, who has served the church for many years, will be retired with a pension. Extensive changes are anticipated in the choir.

At Notre-Dame Church, Mr. MacMahon has retired from his position as leader, and been replaced by Rev. Abbé Bouhier; it is intended to take the "motu proprio" in its strictest sense and to abandon all the former reperotry of masses by Widor, Dubois, Rousseau, Riga, Nicou-Choron, Gounod, for works by Father Lhoumeau, Abbé Lepage, Abbé Boyer or others adopted by the Schola Cantorum in Paris. Excepting at the most important feasts, plain chant will be almost exclusively sung in this church. The new choirmaster will leave shortly for an extended trip abroad with the object of choosing the repertoire in conformity with the above.

## NEW ORLEANS PLANS FOR TEN CONCERTS

Subscription for Next Season's  
Symphony Series  
Opened.

NEW ORLEANS, May 23.—The subscription for the series of ten Symphony Concerts, which Ferdinand Dunkley purposes to give next winter in the Athenaeum, has almost reached the \$1,000 mark, which is an encouraging sign. The circle of interest is steadily enlarging, and it is expected that subscriptions will come in still more rapidly during the next few weeks.

For the first season, an orchestra of about fifty musicians is contemplated, and at each concert it is proposed to have a soloist, either vocal or instrumental, of National and perhaps international fame, though Mr. Dunkley intends adhering to the policy by which he has been actuated in the past in connection with his concerts, that of affording opportunity for really deserving local talent to be heard.

### Brooklyn Gets Toronto Contralto.

TORONTO, May 21.—Emily Selway, who has filled the position of contralto soloist in Bloor street Presbyterian Church for nearly two years, has resigned, and has accepted a similar position in Ross street Presbyterian church, Brooklyn, N. Y. She left on Wednesday to fulfill the duties of her new position.

### Mr. Day's Organ Recital in Brooklyn.

H. Brooks Day, organist of St. Luke's Church in Clinton avenue, Brooklyn, was assisted by Carl Venth, violinist, and Herman Riedrick, 'cellist, at his recital on May 16. An interesting number of the programme was the Rheinberger trio in C minor, for organ, violin and 'cello.

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## ORCHESTRA'S DEFICIT AMOUNTS TO \$3,364

CINCINNATI ASSOCIATION MEETS TO  
ELECT OFFICERS AND HEAR  
REPORTS.

Former Directors are Re-Named and Leaders for  
Next Year are Chosen—Special Contributions of  
\$8,000 Made During last Season.

CINCINNATI, May 21.—At the annual meeting of the stockholders of the Cincinnati Orchestral Association, held last Monday afternoon in the Union Trust building, the report of the treasurer showed a deficit for the season of \$3,364.38. In the absence of Mrs. C. R. Holmes, president of the Orchestra Association, the president's report was read by Mrs. J. Walter Freiberg, vice-president.

Following the reading of the reports the stockholders voted upon the board of directors for the season 1906-'07, the entire old board being re-elected.

The financial statement of the association is as follows:

Balance on hand beginning twelfth season.	\$3,364.38
Receipts—	
Special contributions	\$ 8,000.00
Tickets	20,497.45
Annual contributions	15,040.00
Advertising	2,026.75
Donations	260.00
Miscellaneous receipts	1,007.12
Outside engagements	13,086.24
Interest	63.06
Programme books	122.00—60,112.62
Total	\$63,477.00
Disbursements—	
Business Manager's Office rent and expenses	\$ 1,861.97
Sundry expense	1,064.22
Programmes and printing	1,499.92
Soloists	3,925.00
Employees' salaries	270.90
Newspaper and poster advertising	837.70
Accompanist	60.00
Musicians' salaries	33,415.95
Music Hall rent	2,425.10
Directors' salary	5,000.00
Outside engagements	13,086.24—63,477.00

Immediately following the stockholders' meeting the directors met and elected officers as follows: Mrs. C. R. Holmes, president; Mrs. J. Walter Freiberg, first vice-president; Mrs. Clifford Wright, second vice-president; Mrs. L. N. Stix, recording secretary; Mrs. Joseph Wilby, corresponding secretary; Mrs. R. A. Koehler, financial secretary; Mrs. Frank D. Jamison, treasurer; Mrs. Frederick Eckstein, Jr., Miss Krippendorf, Miss Lunkenheimer, Mrs. Lawrence Maxwell, Jr., Mrs. L. F. Phipps, Emma L. Roedter, Mrs. Charles P. Taft and Sarah H. Woolley are the other members of the board of directors.

### AID 'FRISCO MUSICIAN.

Concert Given in Portland Ore., for  
Benefit of Richard Lucchesi.

PORTLAND, ORE., May 21.—Portland's most accomplished musicians contributed their services May 16, at a concert given to aid Richard A. Lucchesi, the eminent vocal teacher, pianist, composer and music critic, who lost all his personal effects in the San Francisco fire. Mr. Lucchesi's losses included two grand pianos and a library of music and manuscript valued at \$4,000. Several compositions which he had saved were performed here to-night, among them his latest work, "Missa Brevis," and a trio for violin, 'cello and piano.

These well-known musicians participated in the programme: Mrs. Anne Beatrice Sheldon, Mrs. Rose Bloch-Bauer, Mrs. Walter Reed, Kathleen Lawler, Arthur Alexander, Dom J. Zan, Waldemar Lind and Ferdinand Konrad.

### Vested Choir at Calvary Church.

The new musical policy of the Calvary Baptist Church, at Fifty-seventh street and Broadway, in New York, was inaugurated Sunday with the introduction of a specially trained and vested choir of a hundred voices at the morning service. The choir is under the leadership of the church's new organist, Edward Morris Bowman.

## GERALDINE FARRAR ATTACKED BY BIASED FRENCH CRITIC

GREAT SUCCESS OF AMERICANS ABROAD CAUSING  
JEALOUSY TO BECOME  
APPARENT

PARIS, May 21.—Amid the enthusiastic chorus of praise that has been accorded Geraldine Farrar by the French critics for her admirable work in the recent production of Saint-Saëns's new opera, "The Clown," the one dissonant voice of the critic of "Gil Blas" stands out conspicuously by reason of its isolation. According to him her talent and beauty have been greatly exaggerated, her voice production is faulty, her articulation defective, her facial expression a series of grimaces, and her talent as an actress can be summed up in the one word, "check."

It is evident that such a vehement attack is not untinged with malice, a conclusion that is borne out by the fact that scarcely an issue of this paper appears in which slurring remarks of one sort or another are not directed against America and Americans. This is perhaps the best admission, and, at the same time, advertisement of the undoubted possession on the part of Americans of the qualities that make for success. One has only to glance over the lists of members of the various operas throughout France, Germany, and other European countries to realize how many promising young singers from America are occupying prominent positions in the old world, where traditional standards are required. That Mary Garden, of the Opera Comique, is perhaps the most popular opera singer in Paris today, has probably stimulated the virulent jealousy of this anti-American sheet.

Miss Farrar made her debut in October, 1901, at the Berlin Opera House, at the age of eighteen, as *Violetta* in "Traviata," and appeared there frequently that season both in that rôle and as *Marguerite* in "Faust." She was at that time a pupil of Graziani, and, while her debut appearances were attended with almost sensational success, the incompleteness of her vocal attainments was very apparent. Her voice revealed much natural beauty, but it was unevenly developed and forced in the higher notes. Her musicianship and unusual advantages as far as stage presence was concerned, proved, however, sufficient justification for an engagement. She then placed herself in Lilli Lehmann's hands, the wisdom of which step has been made manifest by the amazing progress she has since made vocally and artistically. Despite her first remarkable successes, a certain feeling of hostility against her was spread when she was added to the regular forces of the Berlin Opera over the heads of many German aspirants, and it speaks well for the ambitious little singer that by her conscientious work and rapid development she has overcome all prejudice and is now recognized as one of the most valuable members of that opera. As for her potency as a draw-



GERALDINE FARRAR,  
As Nedda in "I Pagliacci," Who was the  
Subject of an Attack by a Parisian Paper.

ing-card, it is significant that whenever she sings, the house is sold out.

Her voice cannot be called extraordinary, but its pure, lyric quality and its peculiar coloring, which, especially in piano passages, is indefinably appealing, more than offset the forced effect which she has not yet quite eradicated from the upper register. For this reason her work throughout the last act of "Traviata" is especially satisfying. Her chief power lies in her sincere and artistic treatment of everything she does, for she is an artist to her finger tips.

Personally she is small but graceful, with the Irish combination of black hair and blue eyes. A more beautiful *Juliet* it would be difficult to conceive. She possesses a rare degree of magnetism, and she is so unusually gifted with histrionic ability that should she ever be deprived of her voice, she could achieve fame in legitimate drama. If the "Gil Blas" critic ever has the good fortune to see and hear her in such rôles as *Manon* and *Marguerite* he will be compelled to regard his first conclusions as somewhat rash.

### OLEY SPEAKS'S SONGS SUNG.

Well-Known Singers Appear in Recital  
at Waldorf-Astoria.

Compositions of Oley Speaks were sung at a concert given in the Waldorf-Astoria, in New York, on May 17. Several well known artists assisted in the presentation. Mr. Speaks's songs brought forth little that was new or ingenious, and many of the devices essential to effective composition, were lacking.

"Since We Parted," as sung by Margaret Keyes, proved to be acceptable. The best of the offerings, however, was "Flora's Holiday," by H. Lane Wilson, in Madrigal form. Mr. Wilson handled his themes with much discretion.

### TRIO MUSIC IN PITTSBURG.

Rose Rothstein Sings at Eighth People's  
Free Concert.

PITTSBURG, May 21.—Rose Rothstein, soprano, was the soloist at the eighth People's Free Concert given by the Mendelssohn Trio in East End Carnegie Hall, this city, Friday night of last week. Her numbers were Becker's "Springtide;" Felecan David's "Thou Lovely Bird" from the "Pearl of Bresel," and two songs of A. M. Foerster, "After the Revel," and "I Love Thee."

The trio, consisting of Franz Kohler, violin; Fritz Goerner, 'cello, and Carl Bernthaler, piano, played numbers of Jadassohn, Grieg, Wagner, Bocherini, Schubert, Chaminade and Massenet.

## LOS ANGELES CHORAL CLUBS NOT TO UNITE

TWO LEADING SINGING SOCIETIES  
FAIL TO AGREE ON PLAN OF  
CONSOLIDATION.

Julius A. Jahn Declares that His Organization will  
Continue along Independent Lines—Difference  
Over Selection of Name Causes Hitch.

LOS ANGELES, May 21.—Attempts to amalgamate the two leading choral societies—the Los Angeles Choral Society and the Apollo Club—have failed utterly, and local musicians generally are doubtful as to the possibility of effecting the proposed union.

For two years patrons of the best music in this city have endeavored to unite the choral singers in one large, representative company, under the direction of a competent musician who has the added faculty of directorial ability. It has been contended that it is as absurd for Los Angeles to support two choral societies as it would be to foster two symphony orchestras.

Differences over the selection of a name and other considerations of a personal nature are said to have furnished the first hitches in the scheme of consolidation. Julius Albert Jahn, who is identified with the Choral Society, and who has been an advocate of the union, makes the following statement:

"The Los Angeles Choral Society took the initiative, endeavored to follow the matter of consolidation up in any and every manner consistent with what it felt was a decent respect toward its standing and aims and no one regrets more than does the Los Angeles Choral Society the ultimate failure.

"Because of the failure, the society with unanimous voice has determined to continue along the lines heretofore pursued and there to strive for the highest ideals in the world of musical art without other purpose or motive than self-improvement and the establishment in our fair city of a creditable and enduring mixed chorus which shall deserve the favor of the public and become a source of public pride."

## LEWISTON FESTIVAL CHORUS IN CONCERT

Nunziato and Nielson-Raben Appear as  
Soloists and William R. Chapman  
Directs Chorus.

LEWISTON, ME., May 21.—A combination of excellent talent served to make notable the concert of the Lewiston and Auburn choruses Friday evening of last week. Signor Nunziato, who was heard for the first time in this State, has a voice of rare beauty. His performance of "Dio Possente" marked an epoch in the musical history of the city.

Carl Nielson-Raben, the Danish violinist, played with remarkable power. He was at his best in the rendition of Wieniawski's "Legende." The chorus suffered in efficiency, somewhat, from a lack of basso and tenor strength, but William R. Chapman, the conductor, succeeded in obtaining pleasing effects, especially in the rendition of Lassen's "Evening."

### SCHOOL FESTIVAL HELD.

Grand Rapids Concert Given by Chorus  
of Nearly 650 Pupils.

GRAND RAPIDS, MICH., May 21.—Students of the eighth grades in the local public schools participated in a May festival in this city last Friday, under the direction of Louise M. Butz, supervisor of music. Nearly 650 singers formed the chorus, which demonstrated effectively the progress made in the study of music in the schools.

Miss Butz sang the recitative and aria "Semele" of Handel and besides the choral work, solos were given by a number of advanced pupils.



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## BACH FESTIVAL HELD BEFORE BIG AUDIENCE

UNIQUE SERVICE IN MONTCLAIR, N. J., ATTRACTS THOUSANDS TO CHURCH.

Eminent Soloists Assist in Making Presentation of Great Composer's Works Notable—Chorale, Motet, and Cantata Comprise Programme.

MONTCLAIR, N. J., May 20.—The opening of the Bach festival in the First Congregational Church at 3 o'clock this afternoon brought thousands of people from the surrounding towns. The church building, although the largest in town, could not accommodate one-half those who tried to gain admittance.

The festival was exceedingly interesting, not only because of the fine character of the musical compositions performed, but also by reason of the talent of the singers and musicians who assisted in the service. Admirable in all respects as was the festival held a year ago, the one to which attention was called today surpassed it in artistic worth. The service last year was in the nature of an experiment, and notwithstanding the careful preparations made, those who were instrumental in arranging it could not be as confident of the success that crowned their labors as they had reason to be this year.

Much of the enjoyment was due to the work done by the soloists: Mrs. Marie Kunkel Zimmerman, soprano; Mrs. Gertrude May Stein-Bailey, contralto; Nicholas Douty, tenor, and Julian Walker, basso. These artists rank high among church choir and concert singers, and all of them have been prominently identified with music festivals held in the United States and Canada during the past decade. Mrs. Zimmerman and Mr. Douty have often assisted at the Bach festivals that have made Bethlehem, Pa., famous in the musical world, and they are thoroughly conversant with the best traditions respecting the interpretation of Bach's sacred music. Mrs. Stein-Bailey's musicianship as a singer and her fine voice won for her the esteem of the most discriminating critics. She took part in the festival last year.

The programmes on Saturday night and this afternoon were identical, and included the chorale "Vom Himmel Hoch," the motet, "Sing Ye to the Lord" and the cantata, "A Stronghold Sure."

### DETROIT CHORUS HEARD

Corinne Rider-Kelsey Assists at Church Choral Society Concert.

DETROIT, MICH., May 21.—Corinne Rider-Kelsey was the soloist at the annual spring concert of the Church Choral Society, given in the Church of Our Father May 15. The chorus sang under the direction of Frederick Alexander. Mrs. Mark B. Stevens played the piano accompaniments.

Among the offerings on the programme were "By Babylon's Wave" (Gounod), six-part chorus; "Shadow Song" from "Dinorah," Mme. Rider-Kelsey; "The Lord Is My Light," Horatio Parker; anthem for quartette and chorus, and "The Lark Now Leaves His Watery Nest" (Horatio Parker), Mme. Rider-Kelsey.

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## Women Composers' Limitations.

In discussing women's inability to write operas, in a recent issue of "Velhagen und Klasing's Monatshefte," Dr. Wilhelm Klee-feld says:

"It is a significant and suggestive fact that on the operatic and dramatic stage women have certainly caught up with and even outstripped men. As late as the beginning of the eighteenth century women were still excluded from church choirs. The prejudice against women in opera long survived the actual ban upon them, but that was removed in the second decade of the eighteenth century. Women, therefore, have had access to the operatic stage for hardly two centuries. Yet in this sphere they have won their most brilliant triumphs. As instrumental performers they have also distinguished themselves, though they are limited to a few instruments."

"But when we come to composition, where her opportunities have never been restricted at all, woman is decidedly inferior. There have been women song writers, women composers for the piano, and so on, who possessed undoubted talent and musical gifts, but in opera and in symphonic music, hardly anything noteworthy has been done by them. They are particularly weak in orchestration and concerted music generally. Why is this so?"

"What are the qualities needed in the higher realms of composition? Imagination and the sense and grasp of form. Imagination is distributed impartially without regard to sex, but the grasp of form is apparently denied to women. No great music can be written without it, and to acquire it hard work and persistent application are required, in addition to natural aptitude. Now women music students are soon left behind in the study of form, counterpoint, polyphony. They seldom persist and seldom succeed in this study. Now, no matter how much nature may endow one for music, form must be laboriously learned. Inspiration will not give it, and there is no substitute for it."

"Does it not seem to follow that woman's mental constitution shuts her out of the higher musical realms? Emotionally, esthetically, she may be able to appreciate, to inspire, the grandest, the most complex music, but, when producing music herself, nature seems to limit her to minor things, where beauty, simple melody, charm, are sufficient."

"Man, on the other hand, has the power to organize, to give form and structure, to the ideas and emotions excited in him. Thus, after all, he is the producer of the greatest music."

### EFFECT A SETTLEMENT.

Montreal Musicians Obtain Concessions from Prof. Goulet.

MONTREAL, May 23.—The Musicians' Union, controlling the orchestral players of this city, came to terms this week with Prof. J. J. Goulet, conductor of the Symphony Orchestra, and after protracted negotiations a schedule of rates was fixed up which will allow of the Symphony concerts being carried on next season as in the past, though it is not likely that any of the increasing revenues of these concerts can be devoted to extra rehearsals.

At the same time it is believed that the higher rates to be paid will attract some of the better instrumentalists in the city who have not worked with the orchestra in the past, and if the average quality can thus be raised there may be a slight reduction in the band's strength.

### NORWEGIAN SONGS HEARD.

Sangforening of Chicago Presents Programme in Aurora, Ill.

AURORA, ILL., May 21.—The Normaendenes Sangforening of Chicago gave a concert of Norwegian songs in the Coliseum of this city, Saturday night, with the assistance of these soloists: Charles L. Hansen, tenor; Oscar G. Peterson, violinist, and Bessie Hawking, soprano.

Grieg's "Den Store Hvide Flok" (The Great White Host) was creditably performed under the direction of Gustaf A. Carlson. The Philharmonic Orchestra, E. Bruce Knowlton, conductor, contributed several numbers to the programme.

### Will Return Opera Money.

Ernest Goerlitz, acting manager of the Conried Metropolitan Opera Company, has returned from San Francisco and reports that, by direction of Mr. Conried, complete arrangements have been made that every one in San Francisco receive the money he is entitled to for tickets for operas that could not be given in consequence of the destruction of the opera house by fire.

### MISS PATTERSON'S RECITAL.

Marchesi Student Presents Her Own Pupil in Song Programme.

Marie Kleiner, an accomplished pupil of Elizabeth Patterson, was heard to good advantage in a studio recital at No. 14 West Eighty-Fourth street, New York, on May 15. Miss Kleiner sang Schuman's "Der Nussbaum," and "Frühlingsnacht," and Handel's "Angels Ever Bright and Fair," and "Come and Trip It."

Miss Patterson, who studied with Mme. Marchesi in Paris, contributed Bach's "My Heart Ever Faithful," Bach-Gounod's "Ave Maria," with cello obligatos by Florence A. Fletcher, and a group of songs by Adolph Foerster, Nevin, Horatio Parker and Hawley. She has a sympathetic voice of good range, and her singing made a decidedly favorable impression.

### Joseph Hesse, Composer, Dead.

PROVIDENCE, May 22.—Joseph Hesse, for eighteen years organist at the Cathedral and a well-known composer, died suddenly last night at his home. He was born in Germany forty-three years ago. He obtained his musical education at home and at St. Francis Seminary in Milwaukee.

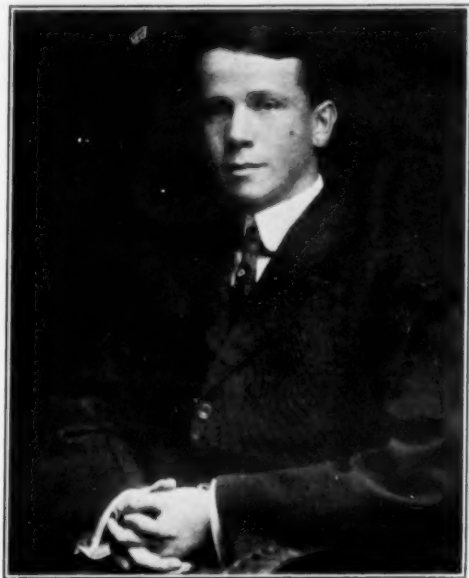
### A Delightful Musicale.

Mr. and Countess von Boos-Farrar entertained informally at a dinner and musicale on May 19 at their home No. 227 West 141st street, New York. Those invited were: Dr. and Mrs. J. Elliott Langstaff, Senator Wm. A. Clark, Senator Charles Dick, Joseph J. Little, Commissioner Robert Watchorn, George Edward Ball, Andrew S. Hamersley, J. W. Cresswell, Charles Wesley Kane, Ella Beatrice Ball and Mr. and Mrs. P. Corning Edwards. The Countess sang in her usual brilliant style and Miss Ball rendered several violin selections, which made up a most delightful evening.

## "GONDOLIERS" SUNG IN PHILADELPHIA

Savoy Opera Company, Under Selden Miller, Does Creditable Work.

PHILADELPHIA, May 21.—What may be described as the last public social function of fashionable society took place last week in the performance of Gilbert and Sullivan's opera, "The Gondoliers" at the Broad Street Theatre, by the Savoy Opera Company. This company



SELDEN MILLER,

Director of the Savoy Opera Company.

is composed of prominent members of Philadelphia society, and hence the performances on Wednesday, Thursday and Friday were attended by large and enthusiastic audiences. In fact, the opening night might have been taken for one of the grand opera nights.

Selden Miller was musical director. The principal rôles were filled as follows: *Duchess of Plaza Toro*, Mrs. Anthony Hankey; *Casilda*, Mrs. Clarence Bawden; *Duke of Plaza Toro*, Charles F. Ward; *Grand Inquisitor*, Franklin L. Wood. The piece was well staged, and the singing and acting of both principals and chorus creditable for an amateur company. The proceeds were devoted to charity.

Mr. Miller was born in 1874 in Philadelphia. His father was an eminent member of the Philadelphia bar. The son studied music in Philadelphia with Benjamin Cross, Louis Forman and David Wood, in Berlin with Heinrich Barth of the Hochschule, and Ernst Jedliezka of the Stern's Conservatorium and with Fritz von Bose in Leipsic. Mr. Miller is well known as a piano accompanist, and was soloist with the Philadelphia Orchestra January 13, receiving much commendation for his rendering of Grieg's Concerto A minor, op. 16. He is also the director of the Germantown Chorus.

Dr. Thomas Stockham Baker, basso in the choir of old St. Paul's Church, in Baltimore, will leave on June 23 for a trip abroad.

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## GIRAUDET PUPILS IN OPERATIC EXCERPTS

FINE WORK DONE BY STUDENTS OF THE INSTITUTE OF MUSICAL ART.

Former Teacher of the Paris Conservatoire Accomplishes Remarkable Results with American Voices.

One of the most interesting pupils' concerts of the season was given on Wednesday, May 16, at the Institute of Musical Art, New York City, of which Frank Damrosch is the head. The feature of the concert was the splendid success attained by the pupils of M. Giraudet, the distinguished singing teacher from the Opera and the Conservatoire at Paris, who has accomplished a noted part of the season's work at the Institute. The success of M. Giraudet with his pupils was unusual, and proved that he is not only an artist, but a teacher of the highest ability. The following is the programme which was given:

Scene from "Rigoletto".....Verdi  
Rigoletto—Mr. Jacobson  
Gilda—Miss Flaek  
Scene from "Mignon".....Thomas  
Mignon—Mrs. Seligman  
Lothario—Mr. Poole  
Scene from "Faust".....Gounod  
Marguerite—Miss MacGowan  
Faust—Mr. Moore  
Scene from "Orpheus".....Gluck  
Orpheus—Miss Huff  
Scene from "Romeo et Juliette".....Gounod  
Juliette—Miss Rice  
Romeo—Mr. Moore  
Scene from "Louise".....Charpentier  
Louise—Miss McMullon  
Scene from "Faust".....Gounod  
Marguerite—Miss Rice  
Mephistopheles—Mr. Poole  
Scene from "Aida".....Verdi  
Amneris—Mrs. Aldrich  
Radames—Mr. Moore  
Scene from "Don Giovanni".....Mozart  
Zerlina—Miss Flaek  
Don Giovanni—Mr. Jacobson

It will interest the readers of MUSICAL AMERICA to know that in M. Giraudet's opinion, there is in this country raw material of the highest order from which to educate artists for the opera and the concert stage of the first rank. In the course of an interview with the editor of MUSICAL AMERICA, M. Giraudet expressed his conviction that not only with regard to voice and physical requirements, but particularly with regard to dramatic force and intelligence, our young Americans are ahead of any aspirants for fame in the musical field, the world over.

## BENEFIT FOR NEW ACADEMY OF MUSIC

Brooklyn Musicians Give Interesting Programme to Aid Building Fund.

Under the auspices of the Allied Arts Association, a concert was given by the Ladies' Choral Club of New York at Memorial Hall, Brooklyn, on May 22, for the benefit of the new Brooklyn Academy of Music. Eugene V. Brewster, president of the association, made an address in which he outlined the plans by which it had been proposed to re-establish Brooklyn's Academy of Music.

Both in the nature of the musical offerings, and in the manner of their presentations, the programme proved to be a source of genuine pleasure to a large audience. Especially notable was the performance of the Scherzo from Chopin's Sonata, Op. 35 by the Brooklyn pianist, Irwin Eveleth Hassell.

The choral club sang Delibes's "Les Norvegiennes," Cherubini's "Cradle Song," Mozart's "The Alphabet" and Goldberg's "Good-night." Other contributions to the programme were made by Julien-Paul Blitz, cellist; Lila L. Haskell, contralto; Dr. Edouard Blitz, violin; and George C. Carrie, an accomplished tenor, whose singing gained the favor of the audience. Dr. Blitz directed the concert and Hermon B. Keese was the accompanist.

## FAMOUS LONGY CLUB ENDS ITS MOST SUCCESSFUL SEASON

NOTED BOSTON AGGREGATION OF WIND INSTRUMENT PLAYERS, AND ITS FINE RECORD



THE LONGY CLUB OF BOSTON.

Reading from left to right, standing: H. Lorbeer, D. Maquarre, C. Lenom, P. Mimart and J. Helleberg; sitting: F. Hain, A. Maquarre, G. Longy, G. Grisez and P. Sadony.

BOSTON, May 23.—The Longy Club has finished the most successful season in its history and its members are preparing for well-earned vacations.

Among the musical organizations in this country, the Longy Club, a wood-wind choir devoted to the interpretation of chamber music written for the flute, oboe, clarinet, horn, and bassoon, is unique. In all the art centres of Europe and in many of the smaller cities of the Continent such bands are not uncommon. It was not until 1899, when Georges Longy, the French oboe-player, who had been brought to this country by the management of the Boston Symphony Orchestra, associated himself with several other virtuosi in that organization and founded the Longy Club, that America could boast such an organization. When it is understood that many of the great composers have written music in solo or concerted form for the different instruments in this combination, and that the literature from which selections can be made for concert purposes is so varied and rich that very interesting programmes can be arranged, the value of such a club to the musical public as a means of enlarging its knowledge of comparatively unknown works cannot be over-estimated or prized too highly.

Until last season the Longy Club had confined its labors to Boston and other New England cities. Last year it sought recognition in New York, and met with such a cordial reception on its debut that it was encouraged to reappear there this year.

Composed as it is of members of the Boston Symphony, its virtuosity in ensemble playing ranks it with the famous Kneisel Quartette, also an outgrowth of Mr. Higginson's symphonic band. As an agent capable of providing new sensations for music-lovers satiated by hearing much of the best music in well-known forms, or for others curious about novel compositions by creative genius, it is more interesting than any of the many fine chamber-music organizations now assisting in spreading the gospel of art and melody throughout the country. The expectations were realized not only in the character of the compositions, but in the extraordinary fine quality of the tone produced; the faultless technique of the players; the intelligence and spirit in forming the interpretations; and the finished style of the performances. In the larger ensembles,

the perfect balance and blending of tone, the clarity of rhythm, the distinct voicing of the different instruments, the just proportion of musical values, the refinement and grace marking the most delicate tonal nuances, and the exquisite symmetry of the performances, seemingly so easy and yet so masterful, have moved audiences to such applause as only great achievements in artistic striving compel.

Georges Longy was born in Abbeville, France, in 1868. At the age of five years he began the study of music, taking up the violin, piano, and oboe, the latter instrument being his special study. In 1882 he entered the Conservatoire National de Musique at Paris, studying harmony under Taudou, and the oboe under Gillet. In 1886 he won the First Prize for the oboe, and the same year was engaged at the famous Lamoureux Concerts. In 1887 he became a member of the Opera Comique Orchestra. In 1888 he was chosen First Oboe Soloist of the Colonne Orchestra. With the assistance of his friend Prosper Mimart (teacher of clarinet at the Conservatoire National de Musique), he re-established in 1895 "La Société de Musique de Chambre pour Instruments à vent," which had been dissolved when Monsieur Taffanel (the famous flutist) had been appointed as conductor at the Paris Grand Opera.

M. Longy resigned these positions when he became a member of the Boston Symphony Orchestra, in 1898. In 1899 he became Director and Conductor of the Boston Orchestral Club.

Of his fellow artists, Andre Maquarre, first flute player, is Belgian and a prize winner at the Paris Conservatoire; Georges Grisez, first clarinetist, is French and also a prize winner at the Paris Conservatoire; Franz Hain is Bohemian and a graduate of the Conservatory of Prague; Peter Sadony, first bassoonist, is German and a pupil of Gustav Mahler; Daniel Maquarre, second flute player, is Belgian and graduate of the Paris Conservatoire; Clement Lenom, second oboe and French horn player, is Belgian, a graduate of the Parisian conservatory and a pupil of Massenet; Paul Mimart, second clarinetist, is French and a graduate of the Paris Conservatoire; Heinrich Lorbeer, second horn player, is German and a graduate of the Leipzig Conservatory; John Helleberg, second bassoon player, is Danish and Alfred de Voto, pianist, is Bostonian and a graduate of the New England Conservatory of Music.

## SCRANTON SYMPHONY ORCHESTRA CONCERT

MME. RIDER-KELSEY ASSISTS AS SOLOIST IN PRESENTATION OF PROGRAMME.

Society Under Direction of Charles Doersam Gives Most Satisfactory Performance in Its History—George Brandon Plays Rubinstein Concerto.

SCRANTON, PA., May 22.—The Scranton Symphony Orchestra gave the most successful concert in its history last evening at the Lyceum, when Corinne Rider-Kelsey assisted the organization as soloist. The programme was admirable, and was the means of bringing clearly to view the progress of the performers as a body, under the direction of Charles Doersam. The orchestra has reached a smoothness of technique in both the most delicate and the most powerful passages, and attained to a deeper and more poetic comprehension of the moods of the chosen composers than ever before.

The programme comprised Schubert's "Unfinished" symphony in B minor; Rubinstein's Concerto No. 4 in D minor for pianoforte and Grieg's "Peer Gynt" Suite, four numbers in scenes selected from Ibsen's drama bearing that name. George Brandon, the organist of the Second Presbyterian church, played the Rubinstein concerto, bringing out its artistic power and beauty and its deep, tender, pathetic reverie of remembrance.

Mme. Rider-Kelsey was heard in two groups of songs, in the performance of which she displayed a pure and clear voice, with a subtle dramatic quality of expression that brought her hearers at once into sympathy with the composer no less than with the singer.

## COWEN CANTATA SUNG.

Tali Esen Morgan's Production Pleases Rahway, N. J.

RAHWAY, N. J., May 19.—A successful performance of Cowen's "Rose Maiden" was given last evening by the Choral Union of that place under the direction of Tali Esen Morgan. The soloists were Grace Underwood, soprano; Marie Stillwell, contralto; Dr. F. C. Freemantel, tenor, and Percy Hemus, barytone. The chorus numbered 150 voices, and the singers were instrumentally supported by twenty-five members of Mr. Morgan's New York Festival Orchestra, with Alice Walter Bates at the piano, and J. H. von Nardroff at the organ.

Grace Underwood made an excellent *Rose Blossom*, singing her numbers in a charming lyric voice, of pleasing quality. Miss Stillwell has a good contralto voice and her work showed much artistic taste. Dr. Freemantel is always at home in the "Rose Maiden," which is one of his best works. Percy Hemus sang his numbers with a dash and spirit that called forth warm applause. The choral numbers were excellent, and the orchestra gave adequate support.

## Oliver Ditson Fund Election.

The annual meeting of the Oliver Ditson Fund for the relief of needy musicians was held in Boston, Friday, May 19, and the following officers were elected: President, B. J. Lang; treasurer, Charles H. Ditson; trustees, B. J. Lang, Arthur Foote, A. Parker Browne; clerk, Charles F. Smith. The fund is the result of a bequest of the late Oliver Ditson, and is of great use in aiding musicians who are destitute; it is not for educational purposes. Application may be made to any of the above officers.

## Creator's Appearances.

Creator's Band, of which Howard Pew is manager, plays in Pittsfield, Mass., to-day (May 26), in Buffalo to-morrow, and in Cleveland, O., on Monday.

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## PLEA FOR SCIENCE IN VOICE CULTURE

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**Well-Known New York Teacher, in Lecture Recital  
Maintains that Fundamental Principles are  
Neglected by Vocal Students.**

"A Plea for the Science of Singing" was the subject of an interesting lecture given by Mme. Anna E. Ziegler at a lecture recital in her studio, No. 163 West Forty-ninth street, New York, on May 17. Several of Mme. Ziegler's pupils assisted her in entertaining about fifty guests.

Mme. Ziegler said that it was almost a common belief in this country that the art of singing required no positive knowledge. Her discussion tended to show that a thorough understanding of the principles of voice production is essential to effective vocal work.

"It is a well-known fact," said she, "that America has a greater average of fine voices than any other country. Why then is not this vast country able to fill its own demand and that of other countries, besides, with the fine voices? The reason can be found in that very disorder which tries many ways instead of beginning at the beginning, solving the problem of how the voice is produced, cultivated and steadied by the strength of correct usage and by the knowledge of correct use, and then brought into practical application of that knowledge for the purpose of revealing the talent.

"How many students think of what the voice really is?" asked Mme. Ziegler. "People speak of fine voices, brilliant voices, large, small, sharp, disagreeable, and all kinds of voices, as if the voice were a tangible thing in the owner's throat, when in reality it is but the result of a perfectly clear and natural process which can be and is influenced to the very greatest extent by good or bad habits of speaking or breathing—of pressure, or freedom from pressure, of the vocal organs in use—by application or non-application of correct breath, or by right or wrong uses of the vocal organs and throat muscles."

Mme. Ziegler then went on to discuss the technical aspects of voice production, and in a general way touched upon the development of the vocal art in America.

The programme which followed the lecture proved to be interesting. Susie Levenberg, a dramatic soprano, sang most effectively Bemberg's "Nymphs and Fauns" and Schubert's "Gretchen am Spinnrad." Mrs. M. Young, a lyric soprano, gave an agreeable rendition of Rheinhold-Becker's "Frühlingslied," and Mrs. M. Schwartz, a pupil of Leschetizky, performed Liszt's Eleventh Rhapsody with notable command. Louis Vecchio closed the programme with tenor solos.

### Milwaukee Aschenbrodel Concert.

MILWAUKEE, May 21.—The Milwaukee Aschenbrodel Club, consisting of the best talent of Milwaukee's musicians, gave its sixth symphony concert May 15 at the Pabst Theatre. Hugo Bach was the director and the soloists were Ralph Rowland, violin, and Erich Schmaal, piano.

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## BROOKLYN VIOLINIST HEARD TO ADVANTAGE

**William Graefing King Gives Enjoyable  
Recital, Displaying High Attain-  
ments in His Art.**

A violin recital which served admirably to display the attainments of William Graefing King, took place in Memorial Hall, Brooklyn, on May 18. Mr. King was assisted by Herman F. Dielman, pianist, his sister, J. Ruth King and Mme. Theresa Rihm.

In his performance of Saint-Saens's



**WILLIAM G. KING,**  
Brooklyn's Most Talented Violinist.

"Introduction and Rondo Capriccioso," the violinist at once established himself in the favor of the audience. His conception and expression of this work was all that could be desired, both in quality of tone and facility of rendition. His other numbers, representing Schubert, Dvorak, Sarasate and Wieniawski, followed in equally creditable manner.

Mr. King is probably the best known violinist in Brooklyn. When he was five years old a violin was given to him and he took to the instrument so thoroughly that his parents gave him a thorough musical education. At the age of thirteen, while still in knee breeches, he gave violin recitals for the Brooklyn Institute of Arts and Sciences and drew crowded houses.

Since then he has devoted his entire time to concert and instruction work with gratifying results. He is noted for the sweetness and singing quality of his tone, and he is also unusually well equipped technically.

Mr. King has lately played at several San Francisco benefit concerts in the Academy of Music.

### WOULD HEAR HARPER AGAIN.

**His "Elijah" in Two Cities Win Him  
Return Recital Engagements.**

INDIANAPOLIS, May 21.—William Harper, the eminent New York basso, who appeared in "Elijah" with the Roberts Park Choral Society on Wednesday evening, and in the same rôle with the Terra Haute Choral Society on Tuesday, scored so great a success on both occasions that he was immediately engaged to give song recitals in both cities. Mr. Harper's reputation as the greatest "Elijah" in the country was notably sustained at both of these oratorio concerts, and his return engagements will be filled upon his return from the Mt. Vernon, Ia., festival.

The dates of the recitals are Thursday evening in Terra Haute, and Friday evening in this city.

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—PIANIST—

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131 East 17th St., New York,

**ON TOUR**

Summer Address  
**TACOMA, WASH**

## BIRTHDAYS OF THE WEEK

Among the musicians whose natal days fall during the current week, are:

Karl Goldmark, violinist, pianist and composer, was born in Keszthely, Hungary, on May 18, 1832. He studied violin with Jansa in Vienna in 1844, and theory with Böhm at the Vienna Conservatory in 1847-8, after which he taught himself. He gave his first public concert in Vienna in 1858, playing a pianoforte concerto of his own. After that he produced numerous compositions, the principal one being his now well-known concert overture, "Sakuntala." His first opera, "Die Königin von Saba," was given in Vienna on March 9, 1875. Since then he has composed several other operas, notably "Das Heimchen am Herd."

Giovanni Sgambati, the Italian pianist and composer, was born in Rome, May 18, 1843. He played in public as a child of six, sang in church and conducted small orchestras. He studied with Liszt during that master's sojourns in Rome and later conducted orchestral concerts, at which he produced German masterpieces. He afterwards made concert tours in Italy and Germany, and in 1877, was appointed principal of the pianoforte department at the Academy of St. Cecilia in Rome. In 1886, he founded the Nuova Società Musicale Romana. His works, which are strongly influenced by Germanic tendencies, include symphonies, overtures, string quartettes and many pianoforte pieces.

Nellie Melba, the famous soprano, was born in Melbourne, Australia, on May 19, 1865. Her real name is Mitchell, her stage name being derived from the name of her native city. She was a pupil of Madame Marchesi in Paris, and made her debut at the Théâtre de la Monnaie, Brussels, in October, 1887, as Gilda in "Rigoletto." She has since then become one of the greatest vocalists in the world, and has sung at all the principal operas. She will return to America next season to sing at the new Manhattan Opera House.

Nikolas Andrejevitch Rimsky-Korsakoff, the Russian composer, was born in Tikhvin, Novgorod, on May 21, 1844. He first studied for the navy, taking pianoforte lessons at the same time, and in 1861 began the study of music seriously with Balakirew. He has held many important positions and since 1886 has been conductor of the Russian Symphony Concerts in St.

Petersburg. His compositions include a long list of operas, orchestral works, pieces for violin and piano, songs and church music.

Amy Fay, whose birthday is also May 21, is a native of Bayou Goula, Miss. After studying with Kullak and Tausig in Berlin and Liszt in Weimar, she published a book, "Music Study in Germany," which has been widely read. She is president of the Women's Philharmonic Society of New York.

Emil Sauret, the well-known violinist, who is a member of the staff of the Chicago College of Music, was born in Dunle-Roi, Cher, France, on May 22, 1852. He studied at the Paris Conservatoire and with de Bériot in Brussels, and at the age of eight began a series of successful concert tours through France, which extended into Italy, Austria and England. He first came to America in 1872. He taught for several years in Berlin, and in 1890 was appointed professor of violin at the Royal Academy of Music in London, which position he relinquished to go to Chicago in 1904.

Teresina Tua, the celebrated violiniste, was born in Turin on May 22, 1867. After studying with Massart at the Paris Conservatoire, where she took the first prize in 1880, she made successful tours of the Continent and England, coming to America in 1887. In 1891 she married an Italian count and withdrew from the concert stage. In 1895 she reappeared and made a tour of Europe, and since then has occasionally played in Italy.

Camille Bellaigue, the well known writer on musical subjects, was born in Paris on May 24, 1858. He first studied law, taking a course in music under Paladilhe and Marmontel at the same time, and became music critic for the "Correspondant" in 1884. Since 1885, he has been connected with "La Revue des deux Mondes" and "Le Temps." His best-known works are his "Portraits et silhouettes de musiciens" and "Etudes musicales et nouveaux silhouettes de musiciens."

Camille Erlanger, whose new opera, "Aphrodite," was recently produced with great success at the Opera Comique, Paris, was born in Paris on May 25, 1863. He studied with Leo Delibes at the Paris Conservatoire, and in 1888, won the Grand Prix de Rome for his cantata, "Velleda."

### Scholarship Applications.

Announcement is made by the Women's Philharmonic Society that applications for scholarships must be made before July 1. These scholarships, which embrace a wide range of musical subjects, and include also elocution and acting, are designed for talented students who are without means for study. Evidence of pecuniary need is one of the requirements in applicants, who, of course, have to demonstrate their artistic talents also. Mrs. Henry Rosenbaum is the chairman.

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## PRAISE FOR ORATORIO SOCIETY OF YORK, PA.

WORK OF CHORUS IS LAUDED AT  
LAST MEETING OF THE  
PRESENT SEASON.

Maud Powell, the Violiniste, Presents Organization with Portrait of Herself—Director Pache Announces First Rehearsal for next Year.

YORK, PA., May 21.—The York Oratorio Society was praised by Dr. E. T. Jeffers and George S. Schmidt, for creating a taste for high musical art, at its final meeting Wednesday evening. About 175 members attended the session, which was held in the auditorium of the York Collegiate Institute.

That the members had done excellent work, which was spreading the fame of the city as a musical centre, was the theme of Mr. Schmidt's address. He encouraged them in their endeavor and said he hoped there would be no cessation until they have achieved all the success that has been predicted for them by the directors.

Dr. E. T. Jeffers spoke of the influence which the society has gained and Professor Pache complimented the chorus, declaring that he admired the York County pluck which made a success of everything. He said that the first rehearsal for the next public appearance of the Oratorio Society would be the last week in September.

J. A. Stine, of Holtz, and R. T. Whitehouse, of York, also spoke and David P. Klinedinst, on behalf of Maud Powell, the violiniste, presented to the society a portrait of herself by Gabel, of London. The portrait has upon it the inscription, "To the Chorus of the York Oratorio Society in Remembrance of the 3d of May, 1906—Maud Powell," and was accepted with a vote of thanks.

### MISS WINKOPF TO SAIL.

Brooklyn Contralto Will Continue Vocal Studies Abroad.

Anna Winkopf, a Brooklyn contralto singer, will sail for Europe on May 29, to continue her vocal studies. She will remain abroad until the middle of September.

Miss Winkopf has been heard frequently in concerts during the last season. Both as a member of the well known Manhattan Ladies' Quartette and as a soloist, her work has received general commendation. Among her appearances were the concerts of the Brooklyn Arion Society and the New York Liederkreis.

### Mme. Goldie's Vacation Plans.

Mme. Beatrice Goldie, colorature soprano, a member of the faculty of the Marks' Conservatory in New York, will spend her vacation at Lake George and Saratoga. Mme. Goldie has had a busy season, and her professional duties promise to keep her in New York until the middle of July. A number of music teachers from the South are taking teachers' courses under her.

### "Free Lance" to Go to London.

It has been decided that "The Free Lance," the new Sousa opera, now running at the New Amsterdam Theatre, will go to London, Klaw & Erlanger having accepted an offer from the Prince of Wales Theatre management to send the entire American company, headed by Joseph Cawthorn to open there Easter Monday of next year. Mr. Sousa will go to London with the company.

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## PLEBEIAN SWEDISH SINGER CAPTURES PRINCE EUGEN

LOUISE GRAEFE, THE NEW "SWEDISH NIGHT-  
INGALE" TO BECOME THE WIFE OF  
KING OSCAR'S SON

STOCKHOLM, SWEDEN, May 21.—Within the next few weeks, King Oscar of Sweden will announce the private marriage of his son, Prince Eugen Napoleon Nicholas, Duke of Nericia, and Prince of Sweden, to Louise Graefe, a noted Swedish singer of plebeian birth. This will be the culmination of a remarkable romance of which all Europe conversant with gossip of this sort has been cognizant for more than a year.

Mlle. Graefe is of humble origin, her family being Germans who settled in this city years ago. Little is known about her life save that she has achieved a great success as a singer of national songs and subsequently of a higher class of musical composition. She has had considerable success in various parts of Europe, especially in Berlin where, it is said, she and her royal husband-to-be will live quietly and unostentatiously. According to a story, well known here, a musician heard her singing in the fields in which she was working in the days of her childhood, and realizing the beauty of her voice, at once agreed with her parents to educate her, and keeping his word, was rewarded by hearing her called the new "Swedish Nightingale," the original one having been Jenny Lind.

Prince Eugen heard her first in this city, but did not become acquainted with her until, fearing his advances, she fled to Paris, with the Prince in hot pursuit. She returned hurriedly to this city, and again the Prince followed her. He induced a woman friend to invite her to the orangeries of Rosendal, the royal villa on the outskirts of this city. There, in an enchanted bower, transplanted to the cold North from the sunny skies of Italy, the Prince avowed his love, and after more or less resistance on the part of the singer,



By courtesy of the N. Y. "Sunday Journal"

LOUISE GRAEFE

Swedish Singer Who Will Wed Prince Eugen

overcame her scruples, and she consented to become his wife.

The next act of this drama was played in the Royal Palace and resulted in the Queen retiring to her boudoir in tears, the King making various and sundry remarks in choicest Swedish, and Prince Eugen emerging from his father's rooms with a gleam of triumph in his eyes. The upshot of the whole matter was that he finally renounced on behalf of himself and any children he may have his rights to the throne and to his Swedish estates. There is little likelihood, however, that he will starve, for even should his father cut him off with the proverbial shilling, Prince Eugen is an accomplished painter and has sold many canvases, the proceeds of which he turned over to charity.

## SAVAGE COMPANY'S REMARKABLE TOUR

English Grand Opera Singers Visited  
More Than Eighty Cities During  
Season Just Closed.

An interesting chapter in the annals of grand opera history is afforded by the recent cross-continent trip of the Savage English Grand Opera Company, which terminated at Rochester last week. Never before has an itinerary of this length been planned for so large a company.

Since the brilliant opera season in Boston of two weeks at the Tremont Theatre more than eighty cities, from Northeastern to Northwestern Canada, and from the South to the West and Central United States, have been visited, and over 16,000 miles of territory covered. Six productions and 150 artists, with full grand opera orchestra, have made the services of two special trains necessary.

The expense of this enterprise was of course enormous. Throughout the Northwest, where grand opera partakes of the attributes of a novelty, the most brilliant triumphs were scored, cities like Portland, Ore., Seattle, Vancouver, Tacoma, Spokane and Winnipeg giving an enthusiastic welcome to the visiting singers. Ridiculous stage mishaps were unknown, and as complete and satisfying a performance of any opera was given in the far West as in the most exacting and critical of Eastern cities.

The operas in the company's repertory the present season with the number of performances given of each are as follows: "Aida," 15; "Lohengrin," 41; "Rigoletto," 31; "La Boheme," 25; "Tannhäuser," 53; "Faust," 51; "Valkyrie," 50.

### "PINAFORE" IN BUFFALO.

Excellent Performance of Operetta is  
Given for Charity.

BUFFALO, May 21.—A spirited performance of "Pinafore" was given in the Teck Theatre Tuesday night of last week for the benefit of the District Nursing Association. The cast of principals included some of Buffalo's well known professional musicians: Alexander Taylor Rankin, Dr. Prescott Le Breton, F. A. Watkins, William J. Mitchell, Louis Parsons, H. F. Gawhe, George E. Norcliffe, Harriet Welsh Spire, Neenah Lapey and Lulu C. Deitz.

The performance progressed smoothly and the singing was notable for the freshness of the voices and the intelligence with which the soloists interpreted their parts. Mrs. Spire was a splendid Josephine and Mr. Rankin gave satisfaction as Sir Joseph Porter. Charles Dempsey was the director, and Del Lampe conducted the orchestra.

### Eugene F. Marks' Compositions.

Eugene F. Marks has just issued through Theodore Presser of Philadelphia a number of anthems, sacred duets and small pieces for piano. One of the duets, entitled "Be Glad, Ye Righteous," is above the average anthem style, as the first movement is written throughout in canon at the octave, while the working out of the second theme is founded on a motif of four notes heard in the first subject.

## "ELIJAH" SUNG AT HALIFAX FESTIVAL

GWILYM MILES SCORES SUCCESS  
IN CLIMAX OF THREE  
DAYS' SERIES.

Boston Festival Orchestra and Eminent Soloists  
Assist in Making Concerts Noteworthy—  
Edward Johnson Wins Popular Favor.

HALIFAX, N. S., May 21.—Soloists of national fame, programmes containing notable compositions of noted composers, and performances that proved to be entirely satisfying in artistic excellence, marked the three days' music festival in this city, last week. The climax of the festival came with the closing concert on Wednesday evening, when "Elijah" was sung by the Halifax Orpheus Club, with Gwilym Miles, barytone, in the title rôle; Louise Ormsby, soprano; Mrs. Bertha Cushing Child, contralto, and Edward Johnson, tenor, as soloists.

Mr. Miles sang in a manner that established him as the favorite of the visiting singers. Mr. Johnson also gained popular favor by his splendid work on this occasion and at the preceding concerts.

At the opening concert the Boston Festival Orchestra, under Emil Mollenhauer; the Oratorio Society, under Mr. Porter, and these soloists: Mr. Johnson, J. Humbird Duffey, barytone; Mrs. Child, and Josephine Knight, presented the programme.

On Tuesday night the orchestra again came in for a liberal share of the programme's offerings, and Cowen's "Rose Maiden" was delightfully presented by the choral society with Mr. Johnson, Mr. Duffey, Mrs. Child and Miss Knight in the solo parts.

With the exception of the matinee concerts, all of the programmes were given before large audiences, and although the festival did not meet with the financial success that its merits warranted, local music lovers feel that it marked an epoch in the city's efforts to establish itself as an important musical centre.

### MR. MOCKRIDGE TO TEACH.

Eminent Tenor Will Give Instruction at  
New London, Conn., this Summer.

Whitney Mockridge, the tenor, whose reputation is as widespread in England as it is in America, announces that he will give instruction, during the summer months, at New London, Conn.

The announcement will be welcome to many vocal teachers and professional singers who wish to learn the correct traditions of oratorio study, for in this branch of instruction Mr. Mockridge is especially well qualified. He was one of the leading festival and oratorio soloists in England for ten years.

### An American Institute Programme.

At the American Institute of Applied Music on May 18, under the direction of Kate Chittenden, dean of the faculty, an interesting programme was given by Lila M. Hall, Georgia Anderson, Mrs. Charles Chase, Bessie Van Bomel, Mrs. Marie Pilat King, Elizabeth Wade, Leola de le Ree, Jessie Hopp, Anne Crawford, Margaret Boyd and Frances Smith.



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NEW YORK, SATURDAY, MAY 26, 1906.

**Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

The news that Heinrich Conried will return the money taken in advance sales in San Francisco seems to occasion much surprise, mainly because the amount involved is more than \$100,000. Mr. Conried could not have done anything else, for the money did not belong to him, and even if it had, he would not have done anything else for, although he is not very popular, his honesty is undoubted. Mr. Conried has been justly criticized for artistic shortcomings and for his habit of closeness in money matters. He has, however, done much for the stage in America and for opera as well, and the howl of the "Yellow Press" that he should be forced to refund the money taken in at San Francisco was entirely premature and unjustified.

### AN UNJUSTIFIED ATTACK.

A certain French paper, whose critic was probably not "seen" by the prima donna's representative, who happens to be her father in this instance, has made a vicious attack upon the artistic ability of Geraldine Farrar, the American singer. Admitting at the outset that Miss Farrar is not the greatest singer in the world, she has yet succeeded in pleasing the captious critics of Berlin for more than three years, and has maintained a reputation as possessing a fine and well trained voice and as being an exceptionally gifted actress as well.

The cause of the present attack on Miss Farrar is the success which Americans have had in Europe of late. Mary Garden, who, although of Scotch birth, spent most of her life in this country, has made such an overwhelming success in Erlanger's "Aphrodite" that she inspired jealousy in the breasts of the volatile Parisians, who, while they admire talent, are yet apt to grow bitter when foreigners are too successful. The course of a woman desiring success in opera is hard enough without

unnecessary obstacles or too severe criticism, and the attack on Miss Farrar was doubly unkind because absolutely untrue and undeserved.

### THE MUSICAL UNIONS.

Mrs. Edward A. MacDowell has written a letter to Henry E. Krehbiel, in which she says:

"You hint, as I understand you, that there should be some means for young composers hearing their works before they are actually given to the public. My husband always thought that the lack of this opportunity was one of the prime evils of this country; and he found it strange to understand why American orchestra conductors and leaders are unwilling to do what nearly every German association of the kind grants—that is, a trying over of 'young compositions' at ordinary rehearsals. Mr. MacDowell had nearly every orchestral work ever written by him tried over in that way in Germany, and the painful lesson was learned in more than one case that the fire was the only destination for his work."

Commenting upon the letter, Mr. Krehbiel says that the fault does not lie with conductors of orchestral organizations in this country, nor with their financial sponsors, but is due to the fact that musicians demand—what he terms—too high pay for rehearsals. Mr. Krehbiel complains that musicians' unions are interfering with the cause of art generally, and instances the case of the Cincinnati Orchestra, whose members demand \$2 a man more for concerts than hitherto, at the same time reducing the price of rehearsals from \$3 to \$2 per man.

Mr. Krehbiel's stricture of high class instrumentalists is not warranted. He will admit that musicians must live, and also that the cost of living is far higher than it was a few years ago. Another admission he will have to make is that a musician who has given the best years of his life to study, whose musical education is of the highest, and whose natural talents are certainly worth something—even though a matter of birth—is entitled to charge a fair price for his services. The only contention therefore is, what constitutes a fair price?

In New York City, union wages for carpenters are \$4 a day for eight hours' work; the plasterer, who plasters the walls and ceilings of a house, receives \$5.50 a day for eight hours' labor, and even the hod-carrier, who certainly requires comparatively little education, and still less brain to ply his trade, receives not less than \$2 a day of eight hours. If these prices paid for human labor in these fields of endeavor be fair, according to our present standards of living, surely \$2 a man for rehearsals and \$7 for concerts is not too much for a trained musician.

This is not a defense of unions or union methods, although the former have done much to improve the material side of the musician's life. Like all organizations of this kind, its members are only human and as apt to err as the rest of us. But when a union fights to raise the price paid to those of its members who are artists, then it does its duty by music, even though it be in a material sense.

Mr. Krehbiel, in commenting upon Mrs. MacDowell's letter, refers to the fact that the financial sponsors of the Cincinnati Orchestra have donated some \$300,000 during the last twelve years to further the existence of that organization. He calls it "philanthropy" and scores the Musical Union for what seems just demands. It may be philanthropy, inasmuch as it enables the music-loving public of Cincinnati to hear a first rate orchestra, but it is certainly not philanthropy so far as the members of the orchestra are concerned, for they are entitled to every penny they earn—even at the stupendous rate of \$2 per rehearsal.

### AMERICAN COMPOSERS.

The list of music by American composers played in public in New York City during the last twenty years, published in this issue of MUSICAL AMERICA, does not make a very good showing for American

music. Thirty-eight composers are represented. Among the list are Dudley Buck, George W. Chadwick, Frederick S. Converse, Arthur Foote, Edgar Stillman-Kelly, Edward A. MacDowell, Ethelbert Nevin, John K. Paine, Horatio W. Parker, and Frank van der Stucken. That a country the size of ours, with a population which, during the last twenty years, has ranged from fifty to eighty million inhabitants, has produced only thirty-eight composers whose works were considered worth a public hearing in the musical center of the United States, is a sad commentary upon either the paucity of American musical invention or upon the lack of courage and patriotism of American conductors.

It is to be hoped that now that America is the financial haven of foreign conductors, the latter will extend every courtesy to the American composer and give every opportunity for hearing his works. It is most laudable in conductors of great orchestras to permit us to hear the latest compositions of foreign composers of the German, French and Russian schools of music, but because of the very fact that the great American public helps to pay their salaries, they should do all that lies within their power to encourage American composers.

### THE MORALITY OF MUSIC.

Phillip Hale, the erudite music critic of the Boston "Herald," has taken up the cudgels in behalf of the morality of music. Mr. Hale, in a spirited defense of the "Kreutzer Sonata" declares that music alone, without accompaniment of words or scenic effects, is absolutely chaste and proper, and incapable of even the slightest breach of modesty. Mr. Hale is right. The so-called descriptive music, so common on programmes nowadays, seldom tells its story so that the hearer can discover the scene the composer intended to depict. Take as an instance Mahler's Fifth Symphony. Here is a stupendous musical work, supposed to denote some happening, current in the brain of the musician when he wrote this composition. What it is, not even experienced critics of Boston and New York could tell when this symphony was performed in these cities last season. German critics were at variance as to whether it was meant to portray the life of an unsuccessful man, or whether it was merely a day in Vienna, emphasized by one of the military funerals so common in the Austrian capital. The symphony impressed the audience because of its musicianly qualities, but so far as stirring, distinct emotion was concerned, there was not the slightest hint of this.

On the other hand, Georg Schumann's "Liebesfrühling" is an accurate tone-picture of the "Spring of Love," and it requires very little imagination to see the scene the composer has painted in music. It is the same with Rimsky-Korsakoff's "Childhood Suite" and with Richard Strauss's "Symphonie Domestica."

As Mr. Hale says, truthfully, no one would be stirred by hearing the garden scene from "Tristan und Isolde" played on the piano, providing the hearer was ignorant of the scene or the words. This emphasizes the oft-repeated assertion that while music can and does stir the nobler emotions of man, it is absolutely innocuous so far as inviting evil thoughts or base feelings. In this respect music stands alone, for even sculpture and painting, the arts far nobler than the drama or literature, are not altogether free from the taint of suggestion. Music stands alone, immaculate, unsullied and unsoiling.

### A NEW SYMPHONY ORCHESTRA.

The formation of the new St. Paul Orchestral Organization and the engagement of N. B. Emanuel to be its musical director, augurs well for the musical future of that city. Mr. Emanuel is an experienced musician and conductor and as there is plenty of instrumental talent available, he should raise the new orchestra to a high plane of artistic excellence. It remains for the people of St. Paul to give the proper support to so needed an institution.

### PERSONALITIES.



MARY GARDEN,  
Scotch-American Singer who has Aroused  
Paris by Her Abilities.

**Garden.**—Mary Garden, whose success in Paris in Erlanger's new opera, "Aphrodite" has been remarkable, is not an American as seems to be the general impression. She was born in Aberdeen, Scotland, February 20, 1877, but was brought to Chicago when a child. She received her first vocal training from Mrs. S. R. Duff of Bangor, Maine, who took her to Paris, where she was coached by Trabadello and Fugère. She made her debut on April 12, 1900, at the Paris Opera Comique in the title rôle of Charpentier's "Louise." Since then she has created the rôles of Marie in "La Marseillaise," Diane in "La Fille du Tabaril," Melisande in Debussy's "Pelleas et Melisande," and Fiamette in Leroux's "La Reine Fiamette."

**Stojowski.**—Sigismond Stojowski, the Polish pianist, sailed for Europe on May 22.

**Rappold.**—Mme. Marie Rappold, the operatic soprano, sailed for Europe on the Kaiser Wilhelm II, on May 22.

**Eddy.**—Clarence Eddy will tour Australasia during the summer of 1907 under the management of Haensel and Jones.

**Charlton.**—Loudon G. Charlton, the noted manager, is in Europe, to devote six weeks to recreation and business.

**Walker.**—There have been rumors in the German papers that Edyth Walker of the Metropolitan Opera House, is to sing at the Berlin opera next season.

**Pappenheim.**—Mme. Eugenie Pappenheim, the well-known vocal teacher, has been ill with the grip, but is recovered sufficiently to be about again.

**Shotwell-Piper.**—The friends of Mme. Shotwell-Piper will regret to learn of the sudden death of her eight-year-old son, James, from diphtheria.

**Nikisch.**—Kathe Nikisch, daughter of the well-known conductor, was married on May 22, to Edgar Wollgandt, concertmaster of the orchestra of the Gewandhaus, Leipzig.

**Rio.**—Anita Rio, and her husband, J. Armour Galloway, are in Europe, the former recuperating from a nervous breakdown, due to overwork. In the autumn they will take up their permanent residence in Berlin, for it is Mme. Rio's intention to study for grand opera.

**Tetrazzini.**—In order to clear up an alleged mystery concerning the identity of Louise Tetrazzini, MUSICAL AMERICA can state that her name is not Titus; that she is Italian, and that she is the Tetrazzini who appeared in San Francisco last autumn and winter and made an unqualified success.

**Farnetti.**—Maria Farnetti, one of the young Italian sopranos engaged by Mr. Hammerstein for next year, is not altogether a stranger in this country. She was a member of the company that came here with Mascagni in the fall of 1902, and she appeared with particular success in "Iris." She was commended at the time for her grace, and the fervor of her acting.

**Howard.**—Kathleen Howard, formerly of Buffalo, has been engaged as leading contralto for the Royal Opera House at Metz, German, beginning next September. Miss Howard has been all winter studying in Berlin, where she learned thirteen operatic rôles. Miss Howard was a pupil of Elizabeth Cronyn before she left Buffalo.



## BOSTON AMATEURS IN DULL GERMAN OPERA

PUPILS OF NEW ENGLAND CONSERVATORY SING "DAS GOLDENE KREUZ."

Performance Indicative of What Boston Desires in Music, Rather than of What She Gets.

BOSTON, May 19.—Students of the vocal department of the New England Conservatory of Music gave an English version of Ignaz Brüll's "Das Goldene Kreuz" last evening in Jordan Hall. Wallace Goodrich conducted the performance, which was supported by the Conservatory orchestra of fifty members. The play was managed by Clayton D. Gilbert of the Conservatory staff, and this was how the parts were disposed among the pupils:

Gontran de L'Ancre.....Richard P. Tobin  
Nicholas Pariset.....C. Pol Plancon  
Christina.....Margaret Wither  
Theresa.....Lilla Ormond  
Bombardon.....John J. Mogan

The chorus of peasants, village youths and maidens was also made up from the school.

Brüll's opera is light only by name. For the most part it walks along club-footed. It uses up a deal of time and commonplace music to tell a very slight story. There is an innkeeper at Melun who is under conscription, and is, unfortunately, betrothed. His sister offers to wed any man who will serve as his substitute. Two little love motifs result. The innkeeper has to go to the war anyway, it turns out. But he recovers from his wounds, and all the complications are smoothed out, to the accompaniment of not very dramatic music.

One cannot be fair and treat critically of an amateur performance that was, in addition, an effort at forming what may later grow to be a hemisphere in the musical world of Boston. An audience composed largely of indulgent friends of the performers warmly applauded them, and with that their plaudits this time may cease. But unlucky as the choice of opera may have been and whatever might have been the success of its performance, the occasion last evening had its value. As another effort at stimulating in Boston an appetite for opera it was highly interesting and important.

It was a sign that Boston has, within herself, the power to spread among her people a taste for opera, and then the means for gratifying that taste. The people are here; the performers—raw but eager for the tutoring—are ready; there is not wanting the institution with the resources and the patience to undertake the tedious pioneer work of establishment.

All this was the significance of the performance last evening. It showed itself another beginning—small, modest, tentative, it is true, out of which, it needs no great prescience to see, a little persistence and time and effort might raise permanent opera for Boston.



They carried her on to the concert platform in an invalid's chair. Propped up by pillows, she seemed the incarnation of human antiquity. Lines seared her weary face, and little white hairs hung straggling over her corrugated brow. A woman at a nearby piano struck a few bars. The ancient lady opened her toothless mouth and emitted a squeak and then another and another. The attendants returned and carried her off the stage, a ghastly grin illuminating her features.

It was the ninety-eighth farewell tour of Gatti, the prehistoric prima donna.

The great critic scratched his fevered brow.

"If I tell the truth about his playing," he mused, "they will say that he refused to bribe me; if I praise him, that I was paid to do it."

And then he pitched ruthlessly into the accoustics of the hall, for its owners did not advertise in his employer's paper.

"You must be crazy to buy a trombone," remonstrated his wife. "The man's next door—"

"That's the one I bought," he chortled vindictively, and his wife subsided, for further remarks were superfluous.

## MR. AND MRS. NEMES DETROIT FAVORITES

Fellow Student of Kreisler and Pupil of Rubinstein Stir the Michigan City.

DETROIT, May 22.—So successful have the chamber music concerts of Mr. and Mrs. Dezső Nemes been this season that by general request of the music lovers of this city they will give eight next season.

Mr. and Mrs. Nemes, although here only eighteen months, have established themselves as prime favorites among music lovers and have done much for music. Mr. Nemes was brought here under contract as head of the violin department of a local conservatory, then in charge of Alberto Jonas, who resigned after charges



MR. AND MRS. NEMES.

made by Rev. Charles H. Fraser, rector of St. George's Episcopal Church, were brought before the conservatory directors.

Mr. Nemes, who has had a most romantic career, was born in Hungary and in his boyhood was a favorite of Jokai, the famous Hungarian novelist. A Gypsy musician discovered the boy's talent and induced him to enter the Budapest Conservatory, where two years later he won first prize. After a short concert tour in his native country, he went to the Paris Conservatory, being in the same class with Kreisler and Barré, and studied there for three years. He made his debut in Vienna in one of the Singakademie concerts, where he was heard by Prince Nicolas Esterhazy, who engaged him as court violinist and leader of his private orchestra. After eighteen months in this position he went on a concert tour of France, England and Scotland, being most successful everywhere.

In this country, Nemes started with two successful recitals in Boston, and an equally successful orchestral concert in New York City.

Mme. Marie Melitta Nemes was a pupil of Anton Rubinstein. Before studying with him she had been graduated at the Leipzig Conservatory, where Reinecke and Jadassohn were her masters. She is an exceptionally brilliant pianist, and a splendid aid in her husband's work.

### AN ARTISTS' RECITAL.

Professional Pupils of Mme. Lankow Heard to Advantage.

Several of Mme. A. Lankow's professional pupils were heard to good advantage in a recital at her studio, No. 25 West 97th street, New York, on May 19. The artists were Eduard Lankow, Elsa Harris, Andrew Schneider, Terese Schramm, Eldis Chao, Mrs. Marguerite Jantzen and Bertrick von Norden.

All of these singers are well known to concert goers, and their performances were uniformly enjoyable. The programme was arranged in a manner to bring out their best attainments. Among the offerings were numbers of Schubert, Brahms, Weber, Wolff, Rogers, Bohm, Richard Strauss, Wagner, Hahn, Hermann, Liszt, Faure and Mozart. Mme. Lankow and Dirk Hagamanns were at the piano. A "Danish Feast" was served by the hostess at the close of the programme.

### NEW TEMPLE OF MUSIC.

Plans Under Way for Des Moines' Proposed Auditorium.

DES MOINES, IA., May 21.—A temple of music five or six stories in height and containing assembly rooms, recital halls and a big auditorium, is being projected by F. M. Hubbell and others of this city. The scheme originated with the musical schools of Des Moines, and it is proposed that all of them will find quarters in this building. The architect's drawings for the building, which will be made soon, will be so designed that about one dozen different music schools can secure ample quarters and jointly occupy the auditorium.

The new building will cost about \$80,000 to \$100,000. The auditorium is to be fitted up with a pipe organ and be built so that in acoustic properties will be perfect.

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### PARIS CONSERVATORY BRANCH IN CHICAGO

Alfred Barthel Establishes American Section With French Approval.

CHICAGO, May 21.—The first school of music outside of France to be affiliated with the Conservatory of Paris will be opened in Chicago next fall under the direction of Alfred Barthel, at present a member of the Theodore Thomas Orchestra. Mr. Barthel, who is a graduate of the Paris Conservatory, and was a medal winner there, has been in correspondence with the Paris officials for several months arranging the details.

The Paris Conservatory being part of the public school system of France, it was difficult to arrange for its affiliation with a school in any other country. There was much red tape to be avoided, but when Mr. Barthel showed that he could recruit in Chicago a faculty composed entirely of medal winners at the conservatory who had been graduated within the last few years and who could teach the French method in its latest development, the French authorities consented to try the experiment.

The faculty so far as it has been chosen, aside from Director Barthel, who will teach the oboe, will consist of the following: Charles Moorenhaut, violinist and member of the Theodore Thomas Orchestra; Lillian Roemheld, violiniste; Mme. Alfred Barthel, pianiste, and Horace Britt, cellist and member of the Theodore Thomas Orchestra.

Others are to be chosen later as the growth of the school justifies. The aim at first is to take care of just 150 pupils. In stead of the individual method of instruction so popular in America, the class method will be used, ten pupils being admitted to each class, as is done in the Paris conservatory. Lessons of recitations will last two and a half hours, each student having an opportunity to profit by the progress or mistakes of the others.

### "STUDENT KING" A GREAT SUCCESS

Lina Abarbanell Scores in the New De Koven Light Opera.

ROCHESTER, May 18.—"The Student King," was played for the first time on any stage last evening. Mr. De Koven wrote the music, and Stanislas Stange furnished text and verses from the late Frederic Ranken's sketches.

The scene is Prague, three hundred years ago, when the students of the University had the privilege of choosing one of their number to be, for a carnival day, the ruler of the city, and of all Bohemia. Their choice happens to be a student already beloved by the Princess of the Tyrol, who is betrothed to the real king. When the lover's day of dominion ends, the two flee, and the kindly fate of operetta reveals the student as a royal prince whose birth had been hidden. The pivot of the piece is the scene of the carnival, and the humor comes partly from the students and partly from their elders.

In the music Mr. De Koven has written much for chorus, steadily utilizing old German student songs. Mr. Hitchcock and Mr. Seyffertitz, the comedian of the German theatre in New York, who has lately joined Mr. Savage's forces, had the chief comic parts; Mr. Weeden took the *Student King*, and Miss Abarbanell acted and sang the *Princess*, scoring a great success.

### Long Branch to Spend \$6,000 for Music

LONG BRANCH, N. J., May 21.—The City Council, at a meeting last week, decided to spend \$6,000 for the summer season of music. Augustus Chandler, chairman of the Music Committee, is negotiating with the Carlisle Indian Band, and it is expected that this organization, comprising forty members, will be engaged to give concerts here this summer.

Mme. Mantelli and her excellent opera company appeared in these cities during the week: Topeka, Kas., South Bend, Ind., Benton Harbor, Mich., and Grand Rapids.

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## BLANCHE MARCHESI REFUSES TO SING

CURTAIN RUNG DOWN TOO SOON,  
RAISES THE VOCALIST'S  
IRE.

Had Been Scheduled for Three Numbers in London  
Charity Concert, But is Said to Have Sung Out  
of Her Turn.

LONDON, May 22.—The Apollo Theatre was recently the scene of what local papers term "an extraordinary incident." It happened at a benefit matinee given for the German Hospital. Mme. Blanche Marchesi, daughter of the famous singing



BLANCHE MARCHESI,

Who Rebelled at a London Charity Concert.

teacher, was announced to sing three songs. She had just finished the second when the curtain was suddenly lowered and remained so. Walking to the front of the curtain, Mme. Marchesi in a voice full of emotion addressed the audience, saying:

"I came here to sing for the poor. I came here to sing for the sick. But they have lowered the curtain on me. I refuse to sing my third song."

She retired amid cheers of sympathy, but the audience refused to be satisfied until the curtain was raised and Mme. Marchesi was persuaded to give the third song, Ardit's "Le Saran Rose."

According to the stage manager, the incident was due to the fact that he wished to curtail the too-long programme and informed Mme. Marchesi of this fact before she went on. Furthermore, he declared, she had gone on the stage out of her turn.

Mme. Marchesi herself gave a different version of the incident. Her place on the programme was, she said, among several classical selections, and after being kept waiting a long time she seized a favorable opportunity for going on the stage in order to avoid appearing among the lighter selections in the second part of the programme.

### HEINRICH CONRIED IN VIENNA.

Received by Emperor, Who Expresses  
Sympathy for San Francisco.

VIENNA, May 17.—The Emperor received Heinrich Conried this morning. The latter thanked the Emperor for the order of the Iron Crown of the Third Class, which was conferred upon Mr. Conried in December last, and at the request of His Majesty detailed the experiences of the opera company in San Francisco during the recent disaster there.

The Emperor expressed warm sympathy with the sufferers of San Francisco and said he hoped the city and people would soon be restored to prosperity.

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### A MUNICIPAL THEATRE.

German City to Furnish Cheap Opera  
to its People.

BERLIN, May 22.—As an experiment in municipal ownership, the town of Schoenberg, near here, is establishing a municipal opera house.

The town corporation will advance \$300,000 for building the theatre to a company which has been formed to run it with a capital of \$100,000, and the municipality has imposed certain rules as to the prices of admission.

While the prices of the boxes and half the parterre are left to the discretion of the management, the corporation stipulates that the rest of the parterre seats must not exceed fifty-two cents each. For the first balcony the seats must be sold, according to position, at prices not more than thirty-six, twenty-four and fourteen cents.

### WAGNER IN BRUSSELS.

Singers to be Heard in New York Prove  
Most Successful.

BRUSSELS, May 19.—At the Théâtre de la Monnaie, Wagner's "Valkyrie" was reproduced with great success. Mme. Paquot-d'Assy and Dalmores received four curtain calls. Albers took again the rôle of Wotan. Mme. Bressler-Gianoli, who sang *Fricka* for the first time, made a pleasing impression by acting and appearance, as well as by her voice.

The triumph of the evening belonged to Mme. Litvinne as *Brünnhilde*. She improves from performance to performance. A few days before this performance she sang in Gluck's "Alceste" and shared a great success with Altchevsky.

LISBON, May 19.—Ignace Paderewski came here to astonish an appreciative audience by his superior technique. As an interpreter this wonderful artist was especially admired in the Schumann, Chopin and Liszt numbers, although he played the compositions by Bach with absolute perfection.

## FROM BEYOND THE SEAS

Wagner's "Rheingold" was given a short time ago in the Costanzi Theatre in Rome with tremendous success. Musically and scenically the production was of the first order, the leading rôles, *Wotan*, *Loge* and *Alberich*, being taken by Arimondi, Borgatti and de Luca, respectively. Twenty years ago a mediocre German company gave a bad performance of it and failed to make any impression, and since then, it has not been heard in Rome until this occasion.

"Marioara," a three-act opera by Cosmovice and Schmeidler, text by Carmen Sylva, after a Roumanian legend, achieved a *succès d'estime* in Nürnberg.

The festival held in Bonn this week in commemoration of the death of Robert Schumann, which occurred there fifty years ago, was under the direction of Prof. Joachim and Prof. Grüters. The piano soloist was Ernst von Dohnanyi, the Joachim Quartette supplied chamber music, and the Paris Society of Wind Instruments and the Berlin Philharmonic Orchestra were the larger instrumental aggregations participating.

One of the last and most successful concerts of the Berlin season was the song recital given in the Philharmonie by the popular barytone, Alexander Heinemann, who is just now much sought after by American vocal students. Among those who lent valuable assistance was Anton Hekking, the brilliant cellist who is coming to America for another tour next season.

A Handel Festival will be held in Berlin on October 25, 26, and 27, under the patronage of the Crown Prince. On the first evening the Philharmonic Chorus, under the direction of Siegfried Ochs, will sing "Israel in Egypt," the programme of the second evening will include the "Ode to Caecilia," performed by a chorus and orchestra from the Royal High School of Music under Prof. Joachim's direction, and on the last evening "Belshazzar" will be rendered by the Singakademie Chorus, conducted by Prof. George Schumann.

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## "THE CLOWN" PROVES MOST MELANCHOLY

NEW OPERA FAILS TO PLEASE AT  
ITS PREMIERE IN  
PARIS.

Despite Fine Cast, Including Geraldine Farrar,  
Rousselliere and Renaud, it Proves a Failure.

PARIS, May 21.—"The Clown," a musical novelty, book by Victor Capoul and music by J. de Camondo, produced here recently, was not altogether successful, for the composer is an amateur. The plot, which is rather effective, follows:

The Circus Barbazan counts among its members *Maxim*, a famous clown, *Zéphirine*, a well known rider, and a Hercules called *August*. Although many spectators fall in love with and send him notes, the *Clown* loves with his whole heart *Zéphirine*, who responds very feebly, as her ambition is to have a good time away from Neuilly. He is despondent and shows his intense feeling so clearly that his beloved allows him a kiss.

*August* surprises the two, and, mad with rage, decides to put the clown away. He saws the board on which *Maxim* is jumping, in the hope that he will break his back. *Maxim* dies, after having sung at length his love for *Zéphirine*, just as *Tristan* sings to *Isolde*, and the opera ends.

The performance was as excellent as anyone could desire. Rousselliere, a fine singer and good actor, expressed the grief of the *Clown* with great conviction. Renaud was cynical in his unpleasant rôle of *August*. Geraldine Farrar, whose Parisian début this was, sang with a well trained voice and beautiful high notes.

The three performances were given for the benefit of the Society of Artists and Friends of the Opera and Mr. de Camondo paid all expenses, amounting to several thousand francs.

At the last concert of the Musikverein in Dortmund, Ernst von Dohnanyi played the G major Concerto by Beethoven. His rendering of it was characterized by the critics as finely worked out, but somewhat effeminate in conception.

Richard Strauss's "Salome" has been so successful in Breslau, which was the first city after Dresden to produce it, that instead of the seven or eight performances of it originally planned there have been seventeen up till now. The principal rôles are sung by Frau Verhunk as *Salome*, Herr Siewert as *Herodes* and Herr Beeg as *Johannes*. The composer has expressed his entire satisfaction with the production.

Berlin is to have another new opera. The Belle Alliance Theater, heretofore given over to vaudeville, has been leased for a term of years by a company which will produce the more popular German light operas. The theatre will be called the Lortzing Theater.

At the last concert of the Royal Kapelle in Berlin under Felix Weingartner's baton two of the younger French composers were represented on the programme, Bruneau by his "La belle au Bois dormant" and Debussy with his "L'après-midi d'un Faune." Both works were criticized as sprightly and amusing, interesting harmonically and full of characteristic humor, but not sufficiently plastic melodically and containing many cheap, far-fetched tonal effects. The other numbers on the programme were the B minor Symphony by Schubert and Beethoven's "Eroica" Symphony.

Early in the month a Bach concert was given in London, the proceeds of which were added to the fund for buying the house where Bach was born in Eisenach and establishing a museum there.

A committee has been formed in Paris to restore the dilapidated grave of the well known pianist and composer, Stephen Heller, in Père-Lachaise cemetery, notable for its graves of musical celebrities, and to erect a suitable tombstone.

Eduard Risler, the celebrated French pianist, is giving a series of eight recitals at the Nouveau Théâtre and the Salle Erard, Paris, this month and next, his programmes embracing all of the Beethoven sonatas, though not in chronological order. Risler was born in Alsacia in 1873, and was from 1883-90 a pupil of Diémer and Du Bois at the Paris Conservatoire, after which he studied with d'Albert. He is one of the most popular and successful concert pianists in Europe.

## EDMUND BURKE TO VISIT HOME CITY

Noted Canadian Basso Returning  
From France Laden  
With Honors.

MONTPELLIER, FRANCE, May 21.—Edmund Burke is expected shortly in Montreal, his



EDMUND BURKE,

Canadian Singer Achieving Fame in France.

native city, having closed a most successful season here, during which he sang with the Montpellier Opera Company, appearing thirty-two times in leading rôles of different operas. He had the honor of creating the part of *Le Légat du Pape* in "Les Hérétiques," also taking the principal parts in "Rigoletto," "Romeo et Juliette," "L'Africaine" and "Les Huguenots."

This Canadian singer has been compared favorably with the bassos who have preceded him here, his fine French accent being specially noticed on account of his English birth. He will be heard in Nice during the next season.

Burke will probably not be heard in his country on account of the short time at his disposal before filling his future European engagements.

### New Planquette Operetta.

PARIS, May 21.—At the Theatre Des Varieties, "Le Paradis de Mahomet," operetta by Robert Planquette, was produced. This latest work by the composer of "The Chimes of Corneville" had a big success and there was much applause for Mme. Mealy, who sang charmingly. M. Defreyn made a good impression as the young prince. M. Maxderly and Mlle. Dieterle both scored.

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## DR. CLARK EXPLAINS "CHAMBER MUSIC"

HEAD OF UNIVERSITY OF PENNSYLVANIA MUSIC DEPARTMENT'S LECTURE.

Traces History of this Form of Music From Inception to Present Time and Gives Details of Instrumental Values.

PHILADELPHIA, May 19.—A very pleasant and enjoyable evening was spent by the members of the Music Teacher's Association at their annual meeting held last week. Dr. Hugh A. Clark, head of the musical department of the University of Pennsylvania, read a paper on "Chamber Music," of which a resumé is given below. The Netherlands Trio, consisting of Julius Leefson, piano; Johann Grolle, violin, and Emile Simon, 'cello, played Böllmann's trio in G major, and Agnes Reifsnnyder sang Arensky's "Der Adler" and Hensel's "Morning Hymn." Dr. Clark said, in part:

"Like so many of the names of things belonging to music the term 'Chamber music' comes from Italy. It was applied to any kind of music—vocal or instrumental without regard to its term—that was considered more suitable for performance in small rooms than in large concert halls. The name has become very much restricted in modern times—this restriction has closely followed the development of instrumental music—until the term chamber music has come to designate a sharply defined class of compositions, based upon the sonata form. Through one of these curious contradictions so plentiful in music, the sonata for piano alone is never spoken of as chamber music. But the sonata for piano and one other instrument, seems to be the lowest term in the series.

"In modern music there is another restriction on the use of the term, namely: no matter how great the number of instruments may be, there must be only one to each part of the composition. This rule was not in force when the term chamber music first began to be used; for example—a small orchestra in which no brass but the horns was used was called a chamber orchestra. This was largely the symphony orchestra of Haydn and Mozart. Even Beethoven restricts himself to this orchestra in all the movements of his earlier symphonies, except occasionally the finale as in that greatest of symphonies, the fifth.

"It should be borne in mind that the sonata in its classic form or in some of its modifications is almost an essential in chamber music. I say almost, because one of the greatest chamber compositions in the world—the C sharp minor string quartette of Beethoven departs entirely from the recognized form.

"These compositions are all called sonatas, in older phraseology 'Duo Concertante.' As soon as a third instrument is added, the name sonata is dropped and the composition is named from the number of instruments combined, as trio, quartette, quintette."

In conclusion, Dr. Clark said that because of the superiority of the strings and piano, in shading and phrasing, the term "chamber music" now means either strings alone or strings in conjunction with the piano.

### BUSY WEEK OF MUSIC.

#### Three Concerts Given at Conservatory of Music in Cincinnati.

CINCINNATI, May 21.—The past week at the Conservatory of Music has been one of the busiest of the entire season. The recital on Monday evening by John F. Byrne attracted an immense audience. Mr. Byrne displayed a deep barytone voice which he used most effectively.

On Wednesday Julius Strum and Douglass Boxall played a 'cello and piano recital, and the week closed with a song recital by John Hoffman, tenor.

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## HOW NEW YORK HAS TREATED AMERICAN MUSIC

Henry E. Krehbiel, music critic of the New York "Tribune," has compiled a list of music by American composers, played in public in New York City during the last twenty years. He does not claim it to be a complete list of first performances, but says that it is a list of such performances as came under his personal notice. In the case of old composers, like Britow, Buck, Paine and others, he says, there is no doubt that performances preceded those he records. Operettas, songs and piano solos are omitted, as are the compositions of foreign-born composers. The list is:

ARENS, F. X.—"Salve Regina," December 10, 1900, Musical Art Society, F. Damrosch.

ARNOLD, Maurice.—"American Plantation Dances," February 28, 1895, American Symphony Orchestra, Sam Franko.

BARTLETT, Homer N.—Air from oratorio "Samuel," December 10, 1890, Manuscript Society.

BECK, Johann—Sextet for strings, November 24, 1887, American Concert, Frank Van der Stucken.

BIRD, Arthur—Symphony in A, November 6, 1886, Symphony Society, Walter Damrosch; "Carnival Scene," April 23, 1887, Symphony Concert, Van der Stucken.

BRISTOW, G. F.—Selections from "Rip Van Winkle," April 24, 1889, concert of H. R. Humphries, the composer; overture, "The Jibbenainosay," March 6, 1889, Harlem Philharmonic Society, the composer; overture, "Columbus," August, 1889, Brighton Beach, Anton Seidl.

BROCKWAY, Howard—Sonata for Piano and Violin, January 28, 1901, Bendix Quartet.

BUCK, Dudley—Overture "Marmion," March 31, 1885, Concert of American Music, Van der Stucken; Romance for four Horns and Orchestra, February 23, 1891, American Composers' Concert, Mortimer Wiske; Overture, "Star Spangled Banner," Tribune Celebration, April 10, 1891, Walter Damrosch.

BURR, Willard—Trio for Piano and Strings, July, 1885, Meeting of the Music Teachers' National Association.

CHADWICK, George W.—Scherzo from Symphony No. 2, July, 1885, Meeting of the Music Teachers' National Association; String Quartet in D, November 22, 1887, Van der Stucken's Concert of American Music; "Lovely Rosabella," November 24, 1890, American Choral Society, Emilio Agramonte; Overture, "The Miller's Daughter," December 10, 1890; "Phoenix Expirans," December 15, 1892, Church Choral Society, Richard Henry Warren; "The Lily Nymph," December 8, 1895, New York Music Society, Frank G. Dossert; Overture, "Melpomene," January 12, 1896, Philharmonic Society, Anton Seidl; Quartet in E minor, January 26, 1897, Kneisel Quartet; Quintet in E flat for Piano and Strings, January 21, 1902, Kneisel Quartet.

CONVERSE, C. C.—Overture, "Im Frühling," April 4, 1888, Thomas Concert, Theodore Thomas.

CONVERSE, Frederick S.—String Quartette in E flat, December 13, 1904, Kneisel Quartet; "La Belle Dame sans Merci," March 17, 1906, Boston Symphony Orchestra, Wilhelm Gericke; "The Mystic Trumpeter," April 2, 1906, New Music Society, Modest Altschuler.

FOOTE, Arthur—Suite in E minor for Strings, February 14, 1889, Thomas Concert, Theodore Thomas; Trio for Piano and Strings, in C minor, January 7, 1890, Philharmonic Club; "The Wreck of the Hesperus," November 24, 1890, American Choral Society, Emilio Agramonte; Sonata for Piano and Violoncello, December 10, 1890, Manuscript Society; String Quartet in C major, January 14, 1893, Kneisel Quartet; Quintette in A minor for Piano and Strings, March 7, 1899, Kneisel Quartet.

GILBERT, Henry F.—"Salammbô's Invocation," March 10, 1906, New Music Society, Modest Altschuler.

GLEASON, F. Grant—Prelude to "Otho Visconti," December 24, 1887, Thomas Concert, Theodore Thomas; Introduction to Act II of the opera "Montezuma," July, 1885, Music Teachers' National Association.

GOLDMARK, Rubin—Overture, "Hiawatha," January 17, 1900, Boston Symphony Orchestra, Franz Kneisel.

GRASSE, Edwin—Sonata for Piano and Violin, in G, November 19, 1903; Suite in E minor, for Piano and Violin, December 28, 1905, Composer's Concert; Polonaise for Violin, December 28, 1905, Composer's Concert.

HADLEY, Henry K.—Ballet Suite, for Orchestra, March 24, 1897, American Orchestra, Sam Franko; Symphony, "Youth and Life," January 16, 1900, Composer's Concert; two movements from the Symphony, "The Four Seasons," January 16, 1900, Composer's Concert; Intermezzo and Finale from Suite No. 3, January 16, 1900, Composer's Concert; "In Music's Praise," April 25, 1901, People's Choral Union, Frank Damrosch; Symphony, "The Four Seasons," December 20 and 21, 1901, Philharmonic Society, Emil Paur; Sonata for Piano and Violin, March 12, 1902, Composer's Concert.

HOWARD, Le Grand—"The Resurrection," February 21, 1895, Church Choral Society, Richard Henry Warren.

HUSS, Henry—Holden—Rhapsody for Piano and Orchestra, November 15, 1887, American Concert, Van der Stucken; Romance and Capriccio for Violin, April 10, 1889, Composer's, Concert; Romance for Violoncello, April 10, 1889, Composer's Concert; Piano-forte Trio in D, April 10, 1889, Composer's Concert; Rondo and Polonaise, for Violin, May 8, 1890, Metropolitan Musical Society, W. R. Chapman; March for Orchestra, April 10, 1891, Tribune Celebration, W. Damrosch; Sonata for Piano and Violin, November 12, 1901, Kneisel Quartet, "Ave Maria," April 12, 1888, Rubinstein Club, W. R. Chapman; "Cleopatra's Death," April 2, 1898, Philharmonic Society, Van der Stucken; "Adeste Fideles," December 21, 1899, Musical Art Society, Frank Damrosch; Concerto for Violin and Orchestra, April 2, 1906, New Music Society, Modest Altschuler.

KELLEY, Edgar S.—Incidental music to "Macbeth," April 27, 1887, Composer's Concert, Van der Stucken.

KURTH, Charles, Jr.—Sextette, January 8, 1889, Philharmonic Club.

MACDOWELL, E. A.—Concerto in A minor for Piano and Violin (two movements), March 31, 1885, American Concert, Van der Stucken; "Hamlet," November 15, 1887, American Concert, Van der Stucken; "Ophelia," November 5, 1886, Van der Stucken Concert; Suite for Orchestra, Op. 42, January 12, 1892, Boston Orchestra, Nikisch; Concerto for Piano and Violin in A minor (complete), December 14, 1894, Philharmonic Society, Anton Seidl; "Indian Suite," January 25, 1896, Boston Symphony Orchestra, Emil Paur; "Die Saracenen" and "Schön Alda," February 2, 1897, American Symphony Orchestra, Sam Franko; Piano-forte Concerto in D minor, March 5, 1889, Thomas Concert, Theodore Thomas.

NEVIN, Ethelbert—Piano-forte Trio, February 15, 1898, Composer's Concert.

PAINE, John Knowles—Sonata for Piano and Violin, July, 1885, meeting of the Music Teachers' National Association; Prelude to "Oedipus," March 31, 1885, American Concert, Van der Stucken; "An Island Fantasy," January 7, 1890, Philharmonic Society, Theodore Thomas; Adagio from Symphony No. 1, April 10, 1891, Tribune Celebration, W. Damrosch; Ballet Music from "Azara," March 24, 1900, Boston Symphony Orchestra, Wilhelm Gericke; Symphony, "Spring," November 15, 1887, American Concert, Van der Stucken.

PARKER, Horatio W.—Scherzo for Orchestra, January 30, 1886, Alexander Lambert's Concert, Van der Stucken; Overture, "Count de Paris," December 10, 1890, Manuscript Society; "Horn Novissima," May 3, 1893, Church Choral Society, the Composer; "Ad-stant Angelorum Chori," March 16, 1899, Musical Art Society, F. Damrosch; "A Northern Ballad," February 15 and 16, 1901, Philharmonic Society, Emil Paur; Concerto for Organ and Orchestra, April 20, 1904, Church Choral Society, Richard Henry Warren.

PENFIELD, Smith N.—Psalm XVIII, July, 1885, Music Teachers' National Association.

PRATT, Silas G.—Selections from "Xenobia," July, 1885, Music Teachers' National Association; Serenade for Strings, December 10, 1890, Manuscript Society.

PHILIPS, E. C.—"American Legend," for Violin and Orchestra, American Concert, March 31, 1885, Van der Stucken; "Elegy" for Orchestra, August, 1889, Brighton Beach, Anton Seidl; "Meditation" for Orchestra, December 10, 1890, Manuscript Society.

RUSSELL, L. A.—"Pastoral," November 15, 1887, American Concert, the Composer.

SHELLEY, Harry Rowe—Grand Sonata for Strings, March 2, 1888, Brooklyn Philharmonic Society, Theodore Thomas; Romanza and March from "The Crusaders," August, 1899, Brighton Beach, Anton Seidl; Concerto for Violin, February 23, 1891, American Composers' Concert, Mortimer Wiske; "Vexilla Regis," January 17, 1894, Church Choral Society, Richard Henry Warren; "Evensong," February 21, 1895, Church Choral Society, Richard Henry Warren; Symphony in E flat, June 25, 1897, Music Teachers' National Association, Adolf Neuendorf; Overture, "Santa Claus," January 27, 1901, Metropolitan Concert, W. Damrosch; "Dance of Egyptian Maidens," November 15, 1887, American Concert, Van der Stucken.

SHEPHERD, Arthur—"Overture Joyeuse," March 10, 1906, New Music Society, Modest Altschuler.

STRONG, G. Templeton—Symphonic Poem, "Undine," March 31, 1885, American Concert, Van der Stucken; First Symphony, November 24, 1887, Novelty Concert, Van der Stucken; "Sintram"

## CALIFORNIA MUSIC CONDITIONS CHANGED

OAKLAND AND LOS ANGELES TO BENEFIT THROUGH THE SAN FRANCISCO FIRE.

Symphony Concerts at Berkeley Not Interrupted by Disaster—Much Interest in Prospects of Next Musical Season.

LOS ANGELES, May 21.—"It takes more than an earthquake to stop the march of music in the West—the East please take notice," says W. Francis Gates, one of the local music critics. Mr. Gates' statement is based largely on the fact that, despite the San Francisco disaster, there was no interruption in the series of symphony concerts at the Greek Theatre. The popular programme presented last Tuesday attracted another large audience, and it was estimated that the total receipts for the season have reached the \$16,000 mark; \$5,000 of this amount is credited to the Wagner programme of April 12, when 10,000 persons were packed into the Greek Theatre.

Musicians of the coast generally, are interested in the prospects of the next musical season. San Francisco's activities in this line will, in a large measure, be transferred to Oakland until the auditoriums of the stricken city are reconstructed. This move is likely to give unprecedented musical prominence to Oakland, and it is expected that Los Angeles will also share in the benefits of the ill wind. Western managers are eager to impress their Eastern contemporaries with the fact that all the country west of Denver is not swallowed up. Oakland will be as a good a playing point next season as San Francisco was last.

With the change in musical conditions, Los Angeles will probably become the initial point of motion for a number of tours of artists. More music will be heard here and more at Oakland; the influence of Los Angeles will extend farther in many ways, and smaller places will have greater opportunities musically.

Symphony, March 4 and 5, 1893, Philharmonic Society, Anton Seidl.

THALLON, Robert—"Evening Song" for Strings, August, 1889, Brighton Beach, Anton Seidl.

VAN DER STUCKEN, Frank—Interlude, "Vlasda," March 31, 1885, American Concert, the Composer; "Singers' Festival Procession," March 31, 1885, American Concert, the Composer; Dance of Nymphs and Dance of Reapers, from "The Tempest," November 18, 1885, Teresa Heller's Concert, the Composer; "Caliban's Pursuit," from "The Tempest," November 25, 1888, Novelty Concert, the Composer; "Pagina d'Amore," April 14, 1889, Novelty Concert, the Composer; Prologue to Heine's "William Ratcliff," December 8 and 9, 1899, Philharmonic Society, the Composer.

VON GAERTNER, Louis—"The Gods of Greece," March 25, 1903, Composer's Concert, the Composer; "Macbeth," February 5, 1903, Wetzler Orchestra, Herman Hans Wetzler.

WHITING, Arthur—Quintette for Piano and Strings, April 9, 1901, Kneisel Quartet.

WHITING, George E.—Airs from "The Tale of a Viking," March 31, 1885, American Concert, Van der Stucken, and November 15, 1887, American Concert, Van der Stucken.

From the above list, it will be seen that there are just thirty-eight American composers whose works have been heard in New York City in twenty years—not a very good showing when the population of the entire country is considered.

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## DECIDE ON PLANS FOR NEW THEATRE

NEW YORK HOME OF LIGHT OPERA  
AND DRAMA TO COST  
ABOUT \$2,000,000.

Company of Founders Incorporated and Architects'  
Prize awarded to Carrere & Hastings—To Have  
Seating Capacity of 3,000.

The New Theatre, of New York, at which light opera will be presented two nights in the week, was incorporated at Albany, on May 17, with \$250,000 capital in \$100 shares. In the papers it was declared that the company was organized "to encourage and present the dramatic and musical arts, to cultivate, develop, and elevate the public taste therein, and to maintain and operate a theatre in New York City," also to maintain theatrical and musical libraries and a school of dramatic and musical instruction. The building will cost nearly \$2,000,000.

The theatre, as already told in *MUSICAL AMERICA*, will be erected on the block bounded by Broadway, Central Park West, Sixty-second and Sixty-third streets. The prize in the architects' competition was awarded last week to Carrere & Hastings, and building operations will be begun shortly.

The general design of the theatre is in keeping with the purpose which the forty-six founders have had before them ever since the plan was broached. The theatre will be visible on all sides; it will look like a theatre on the outside as well as on the inside, and in that respect will differ from all other theatres in this country.

The design is simple and classic, with a decided leaning toward the Italian renaissance. The theatre will be built of light stone, and will have a frontage of 200 feet on the avenue and a depth of 225 feet. On the ground floor at the front will be a huge stone vestibule, dignified in design. A marquee will lead up to one door of the vestibule. There will be a monumental staircase of stone from the vestibule to a spacious foyer. This foyer will be 150 feet long and 30 feet wide.

The entire seating capacity of the theatre will be about 3,000. There will be two galleries above the boxes, and they will be constructed on a commodious scale.

The stage is to be seventy-five feet deep and special care is to be taken to make the rooms for the artists comfortable. There will be a room for ballet practising, a room for the chorus and other rooms for instruction.

On the roof there will be a palm garden, enclosed in glass. Spacious elevators will take the theatregoers up to this garden from the vestibule and the foyer. In the basement there will be a restaurant.

The directors and incorporators are Clarence H. Mackay, John Jacob Astor, Cornelius Vanderbilt, W. Orme Wilson, Edmund L. Baylies, Henry R. Winthrop, Charles T. Barney, Paul D. Cravath, W. K. Vanderbilt, J. P. Cotton, Jr., Henry Walters, H. McK. Twombly, Otto H. Kahn, W. B. O. Field, J. H. Hyde, J. Pierpont Morgan, R. B. Van Cortlandt, James Henry Smith, W. Delancy Kountze, G. J. Gould, August Belmont, Eliot Gregory, James Stillman, R. C. Leffingwell, and Harry Payne Whitney.

At a meeting of the founders, held on May 17, the following officers were elected:

President, Charles T. Barney; vice-president, James Henry Smith; treasurer, Otto H. Kahn; secretary, H. R. Winthrop. Whitney Warren and Stanford White were elected founders.

Bowles—"His wife is very accomplished. She can cook or play a piano with equal facility."

Baly—"That is an accomplishment! I never heard of any one cooking a piano."

## DUTCH VOCALIST NOW IN NEW YORK

M. W. Goudekot, Famed Abroad, Joins  
American Music  
World.

M. W. Goudekot is a comparatively recent arrival in the New York music world, but his services, both as soloist and teacher, are already in demand.

Born in Amsterdam, Holland, he was for many years a prominent figure in the musical circles of that city, and he enjoys a reputation as an artist of sterling music-



M. W. GOUDEKET,  
Noted Dutch Singer now in this Country.

anship, not only throughout his native land, but also in France, Belgium, Germany and England, where he has sung with much success. He has been the recipient of many decorations in recognition of his fine gifts and attainments, and before his departure for America was made an honorary member of the Royal Vocal Society of Amsterdam, of which Prince Heinrich of the Netherlands, is the honorary patron.

His voice is a powerful bass-barytone, rich and resonant in quality, and of unusual compass, which renders a wide range of rôles possible to him. That it is well schooled is vouched for by the fact that his teacher was the famous Johannes Messchaert. He is, moreover, a singer of genuine musical feeling and artistic understanding. His voice is essentially adapted to oratorio and concert work, for which purposes he has a large repertoire at command. He sang with much success at the concert of the Beethoven Männerchor in New York some weeks ago, and is soloist at the Riverside Baptist Church.

Personally, Mr. Goudekot is a man of unusual modesty and dignity and refreshingly free from the egotism characteristic of so many artists. His many qualifications fit him to become a valuable acquisition to the ranks of New York vocalists.

### Last Chamber Concert in Kansas City.

KANSAS CITY, May 21.—Mr. and Mrs. John Behr gave the last of their series of chamber concerts in the Willis Wood Theatre, Friday. The soloists were W. J. Murray, barytone, and Carl Stubenrauch, cello. Mr. Murray sang two songs composed by Sidney Homer, the husband of Mme. Louise Homer, the grand opera contralto.

## LAST OF BALTIMORE "POPULAR" CONCERTS

Nahan Franko and Metropolitan Orchestra Close Season—May Return  
for Series in September.

BALTIMORE, May 21.—The Metropolitan Opera House Orchestra, of New York, closed its season of popular concerts, under Nahan Franko's direction Saturday evening at the Lyric. The soloists were Paul Miersch, cello, and Edwin Goldman, cornet.

On the programme were Auber's Overture, "Zanetta"; Herbert's "Al Fresco"; selections from Gounod's "Faust"; Massenet's "Scenes Napolitaines"; Strauss's "Wine, Woman and Song" waltz; two Hungarian dances of Brahms; Gounod's "Ave Maria" and Forni's "Spirito Militaire."

The local management is negotiating to have Mr. Franko give another series of "pops" here next September, before the opening of the New York operatic season.

### MUSICAL SORORITY MEETS.

Mu Phi Epsilon Members Hold Annual  
Convention in Detroit.

DETROIT, MICH., May 21.—The Mu Phi Epsilon, a musical sorority, opened its annual convention Wednesday in the Detroit Conservatory of Music with the members of Delta Chapter acting as hostesses. Forty members from Ann Arbor, Toledo, Syracuse, N. Y., Cincinnati and Greencastle, Ind., registered.

Francis L. York, director of the Conservatory, delivered an address of welcome and there was an informal reception to members. In the afternoon the visitors attended the Temple Theatre. In the evening the annual concert was given.

### TALENTED PUPILS PLAY.

Frederick E. Hahn's Violin School in  
Fourth Annual Concert.

PHILADELPHIA, May 19.—The fourth annual concert of the Hahn Violin School, given in Griffith Hall to-night, deserves more than passing notice. Frederick E. Hahn's career as an artist is favorably and widely recognized. The programme was throughout executed in a praiseworthy manner.

Special interest attached to the two numbers given by the "boy violinist," Dominico Antonio Bove. His handling of Vieuxtemps's "Fantasie Appassionata" was superb. Haydn's "Toy Symphony," by the Juvenile Orchestra, and Rollo Maitland's arrangement of Glinka's "Russian Folk Songs" were excellently rendered. Rollo F. Maitland played the piano accompaniments with taste.

### Blind Pupils in Opera.

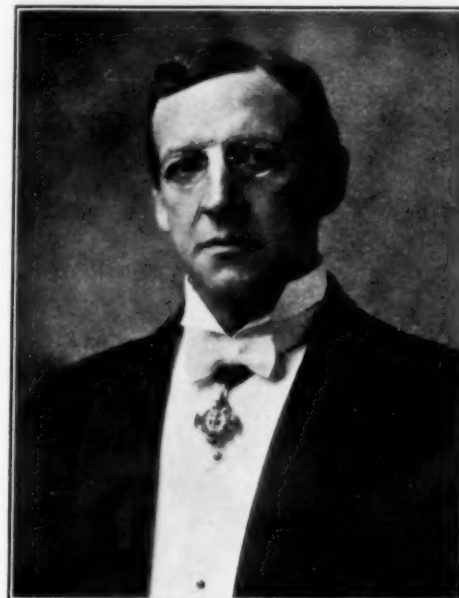
MONTREAL, May 19.—The annual concert of the Nazareth Asylum was held Friday of last week in the hall of this institution and the blind pupils performed the three-act lyric drama "Judith" by Charles LeFebvre, in concert form. A large crowd of sympathetic admirers gathers each season for the benefit of these poor unfortunates and are always rewarded by a most pleasing performance, many of the members being good singers possessing very agreeable voices. In this instance the soloists were: Miss Préfontaine, soprano; A. Lamoureux, tenor; A. Pruneau, barytone, and A. Pelierin, basso.

## DUSS AND HIS BAND AT THE HIPPODROME

ONLY NEW YORK APPEARANCE IS  
MARKED BY A LARGE  
ATTENDANCE.

Effie Stewart, the Soloist—New March is Brought  
Forth as an Encore—Mr. Sousa Listens Intently  
in the Audience—A Splendid Programme Given.

The Hippodrome was the scene of another large concert Sunday night, May 20,



JOHN S. DUSS.

when John Duss, his band, orchestra, and soloists, made their first appearance in New York this season. Mr. Duss was cordially received, and the hearers manifested considerable enthusiasm throughout the evening.

Among the new things brought by the band director from Pittsburg was his "Trolley March," a lively, spirited selection, which was offered as an encore.

After a "Queen of Sheba" selection, played by the band, the stringed instruments gave Schumann's "Träumerei," and received an encore. The prelude to "Lohengrin" was played by the stringed instruments.

In Chopin's polonaise in A, the conductor brought out some fine effects. The sextette from "Lucia" was given as an extra number and was especially well received.

Effie Stewart sang effectively the "Dich, theure Halle," from "Tannhäuser." The whole concert was listened to by John Philip Sousa with the greatest attention.

### Lucy Marsh's Ithaca Recital.

ITHACA, N. Y., May 21.—Lucy Isabelle Marsh, a pupil of Walter John Hall, of New York, was enthusiastically received Friday evening in the First M. E. Church, when she appeared in a song recital of more than ordinary interest.

Her programme was varied in character and served to display her attainments to good advantage.

### Josef Hofmann Sails.

Josef Hofmann, the pianist, sailed for Europe May 19 with his wife and stepson, George Peabody Eustis, Jr. It was for the purpose of getting possession of the latter that Mr. and Mrs. Hofmann, who were married last winter, came to America in March.

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## LOS ANGELES HEARS ELLIS CLUB CONCERT

**Men's Chorus Sings to Aid San Francisco Sufferers—Favorite Songs on Programme.**

LOS ANGELES, May 21.—The Ellis Club gave its first concert, since its reorganization, in Simpson Auditorium, Tuesday night of last week. The proceeds go to the San Francisco relief fund or for the care of the needy refugees here. The programme was more general and popular than usual, enlisting the services of Gertrude Cohen, pianiste, and a quartette composed of Misses Davies and Heartt and Messrs. Walker and Lott.

Several favorite numbers of the Ellis Club were sung by that body, among them the "Comrade Song" (Bullard), "Brier Rose" (DuBois), "The Long Day Closes" (Sullivan), and the "Pilgrims' Chorus" (Wagner's "Tannhäuser"). The Neidlinger, "O Mother Mine," here sung for the third time by the club, proved again its vitality and the excellent shading abilities of Mr. Poulin's men.

### Chaminade Club's Season Ends.

JACKSONVILLE, ILL., May 21.—The Chaminade Club closed its season of concerts May 17. "Music in America" formed its chief aim, although other nations were largely represented. Opera in America; oratorio and cantata in America; women composers of America; concert of many American composers; a complete programme of works of Edward A. MacDowell; and the final concert was devoted to Ethelbert Nevin and Adolph M. Foerster. Biographical and historical papers were read in connection with each programme. The "Ave Maria," with violin obligato, by Foerster, was one of the most attractive numbers of the last concert.

### COMMENCEMENT RECITAL.

**Miss Cottlow and Miss Goetz Entertain at Highcliff Hall School.**

Commencement week was opened at Highcliff Hall, Park Hill on Hudson, on May 20, with an artists' recital, comprising piano numbers by Augusta Cottlow, and vocal selections by Margaret Goetz.

Miss Goetz was heard in songs of Bach, Mozart, Luzzi, Thomas, Lalo, Metcalf, and an ingenious composition of Miss Cottlow—"An den Sonnenschein." Miss Cottlow's offerings were the Brahms' Rhapsodie in B minor; a Chopin group; Schumann's "Des Abends"; Raff's "Rigaudan" and Liszt's "Sposalizio."

### John Young's Plans for Summer.

John Young, the well known New York tenor, who has had so active a season of concert work, will spend his vacation in Ferndale, Sullivan county, N. Y., where he has recuperated for the last five summers. Mr. Young has been engaged to sing in the Memorial Presbyterian Church, at Elberon, N. J., from June 24, until September 9, under the direction of Charles B. Hawley, organist.

### Mrs. Behr's Farewell to Kansas City.

KANSAS CITY, May 21.—Mrs. Ella Backus-Behr, the pianiste, who has planned to make her European debut next autumn, gave a farewell recital in this city, Friday evening. An orchestra, under the direction of John Behr contributed several numbers.

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## EAMES SIGNS WITH THE CONRIED FORCES

**SOPRANO TO BE HEARD NEXT SEASON AT METROPOLITAN OPERA HOUSE.**

**Will be Heard in all Her Old Roles—To Sing Before British Royalty at Ambassador Reid's Musicales**

Mme. Emma Eames will be heard at the Metropolitan Opera House next season, having signed a contract with Heinrich Conried to cover her appearances there. She will be heard in the rôles in which she has been familiar for some years, and there is a possibility that she may add one or two new ones.

Mme. Eames sailed on May 24, on *La Savoie*. While in London she will sing at a musicale to be given by Ambassador and Mrs. Whitelaw Reid on June 12. King Edward and Queen Alexandra will be present. The musicale is expected to be one of the great events of the present London season.

Prior to her London visit, Mme. Eames will go to Paris to replace the wardrobe destroyed in the San Francisco fire. After her London trip she will go to a villa near Vallambrosa, Italy, where she will remain until she returns to this city for the opera season's rehearsals.

### LAST AMPHION CONCERT.

**St. Louis Choral Club Closes its Season with Fine Programme.**

ST. LOUIS, May 22.—The last Amphion Club concert of the season took place at the Odeon this evening and proved to be a brilliant society and musical event. The soloists were Roza Zamels, violiniste, and Signor Emilio de Gogorza, barytone. The chorus, under A. G. Robyn's direction, was heard in a number of fine choral compositions.

Miss Zamels is an American girl, scarcely 19 years old, yet with a distinguished European reputation. She was for five years a pupil of Ysaye. Her numbers were the Wagner-Wilhelmj "Prize Song" and Wieniawski's "Polonaise." The club numbers included Brahms' "Cradle Song," Condon's "A Jolly Proverb" and Bullard's "Stein Song."

### PARSON PUPILS IN RECITAL.

**Excellent Work Done at American Institute of Applied Music.**

Pupils of Albert Ross Parsons, the New York pianoforte instructor, were heard in recital at the American Institute of Applied Music, No. 212 West Fifty-ninth street, New York, on May 22. The programme was given by Christine McLaren, Elizabeth Annadell Quail, Shirley Cummins, Georgia Van Brunt and Elsie Bunker.

To each of Mr. Parsons' students was intrusted the interpretation of three numbers, sufficiently varied in contents to display the performer's versatility. Taken as a whole, the recital brought forth much that was good; the presentations reflected a thorough understanding of the work undertaken, and the mode of expression was almost constantly marked by the best attributes of musicianship.

Miss Van Brunt distinguished herself with the performance of a Fugue in G minor, of her own composition.

## ERNEST URCHS GETS FINE LOVING CUP

**Steinway's Artistic Director Remembered by Firm's Agents in City.**

Ernest Urchs, who has charge of the direction of the artists controlled by Steinway & Sons, was the recipient of a magnificent silver and gold loving cup, presented to him at the recent beefsteak din-



ERNEST URCHS,

Director of Steinway & Sons' Artists.

ner given by the firm to the Steinway agents who attended the Washington convention a fortnight ago. The cup was inscribed:

"Presented to Ernest Urchs with the love and esteem of the Steinway dealers, New York, May 17, 1906."

Mr. Urchs has earned his popularity by long intercourse with not only dealers, but innumerable artists, because of his unquestioned ability, steadfast courteousness under the most trying circumstances, and more especially because of his efforts in behalf of all those under his management.

Mr. Urchs has personal charge of the coming tour of Josef Lhevinne, the great Russian pianist, and although the latter came to this country a few months ago an utter stranger, through the hard work of Mr. Urchs he is already known to hundreds and thousands of persons who will no doubt be charmed by his playing next season as were those who heard him last.

### ANSWERS DR. HAM

To the Editor of MUSICAL AMERICA:

A word in regard to Dr. Ham's paper which was read before a ministerial association of Toronto, and which was printed in part in MUSICAL AMERICA. He said, "The spirit of professionalism in a choir is the ruin of the spirit of devotion in the congregation."

Let me say that it is such quotations that depreciate the value of music year by year. Does every one realize that the work and expense gone to, to become musicians, is just as great, if not greater, than the work done by men who become preachers? In my opinion, the people who make up the congregation ought to go to church for worship only. The thought of paying a person for services in rendering music ought not to be considered any more than the expense gone to, in engaging a preacher. Another reason for the depreciation of the value of music is because the people, or music committees as they are called, have not one ounce of music in them, or do not know the value of it. Yet they will criticize.

I have noticed in the past that it is always the musician whose salary is reduced, never the preacher's remuneration. Dr. Ham says that there are actual bribes used to entice singers from one church to another. We dare not use the word bribe in connection with the preacher when he goes from church to church for higher salary. Would some one kindly explain the difference? I believe every singer in a choir should be paid for their services, the same as the preacher is for his.

A SUBSCRIBER.

New York, May 22, 1906.

### Mr. Alexander's Pompadour.

Mr. Alexander, who took the solo parts in the "Parsifal" recital at Port Townsend for the Federation Thursday evening, is wearing a wonderful pompadour since his return from abroad and looks more nonchalantly handsome than ever. His musicianship, however, in spite of extraordinary good looks and his fetching air of indifference, is still the commanding interest.—Tacoma, Wash., News.

## LOST INSTRUMENTS VALUED AT \$12,000

**WHAT THE SAN FRANCISCO FIRE COST MUSICIANS OF OPERA COMPANY.**

**Bows Alone Were Worth \$800, While Many Rare Violins, Violas, 'Cellos and Bases are Numbered Among New Yorkers' Losses.**

One considerable item of loss in the San Francisco earthquake and fire that does not occur to the general observer, but which is none the less unique, is the destruction of the musical instruments belonging to the members of the orchestra of the Metropolitan Opera Company. A list of the stringed instruments alone and their respective values follow:

### VIOLINS.

Mr. Boegner, Guarnerius	\$ 1,000
Mr. Knecht, Daluglio	800
Mr. Pick, French	200
Mr. Lamier, French	200
Mr. Oestreicher, French	200
Mr. Hamm, Italian	250
Mr. Davis, German	100
Mr. Maselt, Amati	350
Mr. Listermann, Italian	250
Mr. Werning, English	100
Mr. Welton, Guadagnini	1,000
Mr. Laip, Gagliano	500
Mr. Capobianco, Hopf	200
Mr. Sant, Italian	200

### VIOLAS.

Mr. Riedl, Hornsteiner	200
Mr. Pasternack, Stainer	500
Mr. Vanterputte, Maggini	300
Mr. Krug, Landolph	300
Mr. Piel, Klotz	300

### 'CELLOS.

Mr. Diestl, French	200
Mr. Mirsh, Santa Seraphin	1,500
Mr. Lringman, Loeb	300

### DOUBLE BASSES.

Mr. Oliever, Gemunder	500
Mr. Radler, German	300
Mr. Bayer, French	300
Mr. Hellerberg, German	200

### HARP.

Mme. Jagliaria	1,000
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Total amount of instruments lost.....\$11,250  
Value of bows lost.....800

Most of these instruments cannot possibly be replaced, but only musicians can understand the actual intrinsic value of musical instruments lost under such circumstances.

### PLANS FOR LEONCAVALLO TOUR.

**Italian Composer to Open in Carnegie Hall October 8.**

Arrangements for the American tour of Leoncavallo, composer-conductor, and his orchestra of sixty-five musicians from La Scala Theatre, Milan, are being completed by Messrs. Cort and Kronberg. The programme will consist of an entire opera and miscellaneous numbers given in oratorio form, without costume or scenery, in which eight singers of prominence will appear.

The tour will open in New York on Monday evening, October 8, in Carnegie Hall. The opera selected for the opening is "Pagliacci." It is said by the managers that the demand to hear Leoncavallo's orchestra under his leadership is so great that they are endeavoring to extend the engagement of six weeks to eight or more.

### Miss Totten's New York Concert.

Abbie Clarkson Totten, soprano, gave a concert in the Clarendon Hotel, New York, on May 17. She was assisted by John Francis Gilder, pianist; Edward Avis, violinist; W. F. Hirschman, barytone, and Mme. Mae Searles, accompanist. Miss Totten made an agreeable impression in a varied selection of songs.

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Louisa Hilyer, an accomplished pianiste of Seattle, Wash., gave a recital in the Arcade Building of that city, on May 12.

Arthur Alexander, a tenor singer of Portland, Ore., spent last week in a tour of the Pacific Coast, appearing in a series of concerts.

Mrs. Walter Reed presented an interesting programme of songs at a recital given under the auspices of the Alpha Club, in Baker City, Ore., on May 16.

"The Gypsy Fortune Teller, a light opera, was performed by Allied Arts Association members in the old Germania Club Theatre, Brooklyn, on May 16.

Mrs. Charles W. Spear, contralto, was heard in a song recital at the Columbia Club, in Indianapolis, on May 17. Louise Griewe played the accompaniments.

Under the direction of N. Zarth, musical director of the Utica, N. Y., Maennerchor, the final concert for the season was given in Maennerchor Hall, Utica, on May 14.

Mrs. Clara Mueller, assisted by Anna E. Hunt, violiniste, and Kurt Mueller, pianist, gave a song recital at the Klindworth Conservatory of Music, in Atlanta, Ga., on May 10.

The sixth annual recital given by pupils of William Hutton Green at West Chester, Pa., took place on May 7. Florence Hinkle sang *Elsa's* "Dream" music and several popular songs.

Jan Kubelik's programme in Milwaukee, on May 13, contained Lalo's "Symphonie Espagnole" and the Paganini Concerto in D major. Agnes Gardner-Eyre and Ludwig Schwab assisted.

Florence Helen Brown gave a free organ recital on May 16 in St. Paul's Church, Pawtucket, R. I. Miss Brown was assisted by Mrs. George H. Lomas, contralto, and Jessie Florence Chace, violiniste.

Evangeline Larry, violiniste; Avis Bliven, pianiste, and Marion McConnell gave a musicale in Providence, R. I., on May 11, when a large audience enjoyed the excellent performance of the solo and ensemble numbers that made up the programme.

Mrs. Luna Bailey Rexford, Isabel Chandler, Florence Jarvis, Mrs. Helen Bennett Unger, Beulah Gardner, Grace Dayton and May Brooks were the soloists at a musicale given on May 15 by the Alpha Tau Society in Conservatory Hall, Ithaca, N. Y.

The third annual meeting of the association of Rhode Island Musical Clubs was held on May 14 in the recital hall of the Hans Schneider Music School in Butler Exchange, Providence. Prof. C. G. Hamilton of Wellesley College made an address.

The Church Choral Society of Buffalo, under the direction of Frederick Alexander, gave its annual spring concert on May 15 in the Church of Our Father. The soloist was Corinne Rider-Kelsey of New York, and Mrs. Mark B. Stevens was the accompanist.

W. Scott Woodworth was heard for the first time in a song recital at St. Agatha's Conservatory in St. Paul, on May 10. Mr. Woodworth is an intelligent singer, with

highly artistic aspirations. His programme was well chosen, and every number was heartily applauded.

For the benefit of the different societies of Turners of San Francisco, the singing section of the Portland (Ore.) Turn Verein, assisted by Louise Hagner, Signor De Caprio, Joseph Stebinger and Paul Wessinger, gave a concert at Turn Halle, in Portland, on May 13.

Gene Ware gave the second organ recital in a series of five which he has volunteered for the benefit and pleasure of the students of Brown University in Providence, R. I., on May 10. Geneva H. Jeffers, soprano of the Union Baptist Church, was the assisting soloist.

Norwegian residents of Seattle, Wash., heard a concert in that city on May 17, given by these musicians: Karl Riedelsberger, violin; Cornelia Appy, 'cello, and Gerhard Tønning, piano. The Norden Singing Society, under Rudolph Moller, also contributed several numbers.

Pupils of the Minnesota College of Music, in Minneapolis, entertained a large audience on May 15. Among those who participated in the programme were Lydia Nordall, Caroline Hanson, Teckla Westerland, William Wallin, Alice Swanberg, Mrs. J. A. Edward, and Mamie Peterson.

Hilda Templin, pianiste pupil of Elizabeth Johnson of the Detroit Conservatory of Music, gave her graduating recital on May 10 in the Conservatory building. She was assisted by Elizabeth Moore, soprano, and the Conservatory Quartette, composed of Miss Schroeder, Miss Bryant, William Yunc and Luigi Mott.

Mrs. Grenside-Dobson gave the fourth of her series of piano lecture recitals recently at her studio, No. 1706 Twelfth avenue, Seattle, Wash. The house was completely filled with a musical and enthusiastic audience, which was enabled to follow the programme with the aid of the short preparatory lecture.

The second concert this season was given by the Graham String Quartette in Portland, Ore., on May 15. William Wallace Graham, first violinist of the organization, was the soloist. The other members of the quartette are Mrs. Sherman D. Brown, second violin; Emil Thielhorn, viola, and Ferdinand Konrad, 'cello.

Daniel B. Linn, Madeline Woodward and Della F. A. Armstrong, pupils of William Harkness Arnold, gave a recital at his studio, No. 101 Brown street, Providence, R. I., on May 16, when a large and responsive audience enjoyed a programme of Massenet, Tschaiowsky, Schubert, Chopin and Moscheles numbers.

The Ladies' Musical Club of Tacoma, Wash., closed the season with a concert on May 15 at Masonic Temple. The programme was of exceptional excellence, presenting favorite musical people, including Mr. Blackmore, one of Tacoma's best known pianists; Clara Lewys, contralto; Emil Gastel, and the club chorus in a charming cantata, "Snow White."

The soloists at an excellent performance of Mendelssohn's "Elijah" in the Roberts Park Choral Society, in Indianapolis on May 16, were William Harper, basso; Mrs. Genevieve Clark Wilson, so-

prano; Thomas C. Whallon, contralto, and Orville Harrold, tenor. Carrie A. Hyatt presided at the organ and Edward Taylor conducted the performance.

Mendelssohn's "Elijah" was sung by the Terra Haute (Ind.) Choral Society, under the direction of Edward Taylor on May 15, with these soloists: William Harper, basso; Mrs. Genevieve Clark Wilson, soprano; Cora Hanish, contralto, and Edward Taylor, tenor. Mrs. Nellie Davis Cunningham was the organist, and Amelia Meyer the pianiste.

Stainer's cantata, "The Daughter of Jairus," was sung in Olneyville, R. I., on May 10, by the choir of the Memorial Church of the Messiah, under the direction of Percy A. Bainton, who also sang the tenor solos. The soprano solo parts were sung by Mrs. J. N. Mathewson, L. P. Storr and Edward Roscoe assisting as barytone and basso, respectively. Newell L. Wilbur performed the organ score.

The second part of Gounod's oratorio, "Mors et Vita," was presented in the Fort Street Presbyterian Church in Detroit on May 13. The regular choir, consisting of Mrs. George Sales Owen, Mrs. Charles H. Clements, William Lavin and Charles M. Clohecy, had the assistance of Mrs. May Leggett Abel, violinist; Fred L. Abel, 'cellist, and James Thompson, trumpet. N. J. Corey was the conductor.

Mme. Ruby Cutter Savage was the soprano soloist and Charles H. White the pianist at the third concert of the Bay City Symphony Orchestra, in Bay City, Mich. Mme. Savage's numbers were "Ah fors' e lui" from Verdi's "La Traviata" and "Se Saran Rose" of Ardit. Mr. White was heard in Liszt's "Hungarian Fantasia" for piano and orchestra. The orchestra played under the direction of Herbert A. Milliken.

The Los Angeles, Cal., Conservatory of Music gave one of its regular recitals in Symphony Hall, that city, on May 14, when the vocal and piano pupils of Julius Albert Jahn presented the programme. The following Friday the conservatory closed its season's students' programmes in Blanchard Hall with selections from grand opera by the pupils of Mrs. Mary Linck-Evans and the piano pupils of Mrs. Jo Hansel-Kein.

Signor A. Carbone, who was one of the leading barytones with the Metropolitan Opera Company under the management of Maurice Grau, and who is now a prominent vocal teacher in New York has opened a new studio at Suite No. 601-602 Carnegie Hall. Signor Carbone sang recently at a private performance in the residence of Mrs. Jack Gardner in Boston, when the opera "Fiarella" was performed, and won a notable success.

The Lancaster, Pa., Choral Society afforded an attractive musical entertainment in that city on May 10. The chorus consisted of 150 voices and the programme included the chorus "Frühlings-Botschaft," by Gade, the "Habanera," from Carmen, and the chorus, "Union and Liberty," by Horatio Parker, words by Oliver Wendell Holmes. The society had the assistance of the following soloists: W. J. Ring-eisen, basso; H. W. Hindermayer, tenor, and Eleanor Kessler, of Germany, soprano. The local soloists were Miriam Schaub, contralto, and William M. Hall, barytone.

A testimonial concert in which the leading musical societies of New Bedford, Mass., joined in recognition of the long services of Mr. and Mrs. B. F. Jenney, the former as a church choir singer and the latter as a church organist, was given in that city on May 8. Mr. Jenney has appeared as a public singer for sixty years, and Mrs. Jenney has been known to the public nearly as many years as her husband. The organizations and soloists who gave their services were: New Bedford Orchestral Club, G. Rossi, director; Musical Art Club, Edgar Lord director; Ladies' Thursday Musical Club, Mrs. Addie R. Covell director; New Bedford Choral Association, J. A. Ruggles, Jr., director; Ellis L. Howland, tenor; Mrs. Addie R. Covell, soprano; Miss Elizabeth K. Howland, piano; Miss Sarah D. Morton, violin; A. W. Swan, Miss Bertha D. Reed and A. E. Prescott, accompanists.

## AMONG OUR MUSICIANS

R. H. Holmes, president of the Cincinnati Orchestral Association, is sojourning in Europe.

Dr. Henry G. Hanchett, a pianist, has returned to New York from a seven weeks' tour of the United States.

Raffaello Cavallo, conductor of the Denver Symphony Orchestra, is recuperating at the Eastern coast resorts.

Mary Lewis Haley, soprano, has begun her duties as soloist at the Scotch Presbyterian Church, in New York.

Bernice Van Horn, soprano, has succeeded Eileen Millett as soloist in the Metropolitan Church of Toronto.

Anne Ditchburn, a concert singer, who has spent the winter in New York, has returned to her home in Portland, Ore.

Corinne Wiest-Anthony, soprano, of Philadelphia, has recovered from her recent illness, and is again active in concert work.

Mrs. Emma Rihl, the soprano soloist of the Bethlehem Presbyterian Church in Philadelphia, will sail for Europe on June 12, to continue her vocal studies.

Mr. and Mrs. Otto Torney Simon, well known in Washington musical circles, will sail for Europe on June 1, and will travel through England, Wales and the continent.

L. H. Eaton, organist and choirmaster of Trinity Church, San Francisco, is in Seattle, filling the position of organist and choirmaster at St. Mark's Church in that city, for a month.

W. Gifford Nash of Portland, Ore., has been engaged as musical director of the Willamette Valley Chautauqua Association, which will meet at Gladstone Park, near Oregon City, July 10-23.

Margaret Fallenius, a talented violiniste, and a daughter of Mrs. Edith Fallenius, organist of the First Church of Christ, Portland, Ore., has returned to her home in that city, after two years study in Palo Alto, Cal.

The following members of the Holyoke, Mass., Music Club have been elected to office: Bertha Prentiss, president; Mrs. I. E. Sawyer, vice-president; Bertha Senior, secretary; Helen Flanders, treasurer; Mrs. Sidney Whiting and Annie Whitten, directors.

William Wegener, the principal Wagnerian tenor of the Savage English Grand Opera Company, has returned to New York from the tour of that organization, and will devote much of his time this summer to giving vocal instruction.

Henry A. Rabke, Jr., barytone, of Newark, N. J., will leave for Europe on June 1, to continue his studies abroad. He will accompany Victor Beigel, the New York vocal teacher. Mr. Rabke will remain in London for the coming two years, after which he will go to Germany.

Regina Arte, a former Pittsburg girl, who was known as Emma K. Loeffler during her residence there, is said to have been engaged by Oscar Hammerstein to sing at the Manhattan Opera House in New York next season. She has spent several years in Europe, studying under M. Artaud.

G. B. Matthews, instructor of music in the public schools of New Britain, Conn., has been engaged as musical director of the Baptist Church in that city to succeed B. E. Hallett. Mr. Hallett succeeds Mr. Matthews as director in the Methodist Church, with which the latter was formerly identified.

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## WHERE THEY ARE.

## I. INDIVIDUALS.

Barr, Lillian—Chicago, May 31;  
 Berger, Isidore—Chicago, May 29;  
 Crane, Ethel—New York, May 30.  
 De Gogorza, Emilio—Oberlin, O., May 29.  
 De Voll, Calvin—Chicago, May 29.  
 Eddy, Clarence—York, Pa., May 26; Toledo, O., May 28; Springfield, Mo., May 31; Muskogee, I. T., June 4; Oklahoma City, Okla., June 5.  
 Elbel, Louis—Richmond, Ind., May 28 and 29.  
 Flint, Willard—Boston, May 31.  
 Ganz, Rudolph—Berlin, To July 1.  
 Griffin, Mrs. Minnie Fish—Richmond, Ind., May 28 and 29.  
 Hall, Glenn—Richmond, Ind., May 28 and 29.  
 Johnson, Edward—New York, May 27; Greenwich, Conn., May 30; New York, May 31 and June 3; Norfolk, Conn., June 5 and 6.  
 Johnson, Jennie F. W.—Chicago, May 27.  
 Kramer, Leopold—Richmond, Ind., May 28 and 29.  
 Mamson, Charlotte—Philadelphia, May 26.  
 Miles, Gwilym—Pittsburg, May 30.  
 Munson, Grace—Richmond, Ind., May 28 and 29.  
 Read, Mrs. Lillian French—Saginaw, Mich., May 29.  
 Robinson, Walter—New York, May 30.  
 Scionti, Silvio—Chicago, May 29.  
 Shaw, A. D.—Peoria, Ill., June 8.  
 Sherwood, William H.—Knoxville, Ill., June 2.  
 Steindel, Bruno—Richmond, Ind., May 28 and 29.  
 Stone, Will J.—Chicago, June 7.  
 Strong, Edward—Watertown, N. Y., May 30.  
 Wetzig, Charlotte—Kansas City, June 1.  
 Witherspoon, Herbert—Richmond, Ind., May 28 and 29.

## II. ORCHESTRAS AND BANDS.

Creator's Band—Pittsfield, Mass., May 26; Buffalo, N. Y., May 27.  
 Mendelssohn Trio—Pittsburg, June 1.  
 New York Symphony Orchestra—Willow Grove Park, Pa., to June 17.  
 Theodore Thomas Orchestra—Clinton, Ia., May 26; Richmond, Ind., May 28 and 29.

## DATES AHEAD.

## May 26

New York Symphony Orchestra begins season Willow Grove Park.  
 Creator's Band, concert, Pittsfield, Mass.  
 Theodore Thomas Orchestra, in concert, Clinton, Ia.  
 Charlotte Mamson, song recital, Philadelphia, Pa.  
 Clarence Eddy, organ recital, York, Pa.

## May 27

Edward Johnson, in concert, New York.  
 Jennie F. W. Johnson, song recital, Chicago.  
 Creator's Band, concert, Buffalo.

## May 28

Glenn Hall, tenor; Grace Munson, contralto; Mrs. Minnie Fish Griffin, soprano; Herbert Witherspoon, basso; Louis Elbel, piano; Bruno Steindel,

'cello, and Theodore Thomas Orchestra, in festival, Richmond, Ind., to May 29.  
 Clarence Eddy, organ recital, Toledo, O.

## May 29

Emilio de Gogorza, song recital, Oberlin, O.  
 Mrs. Lillian French Read, in "The Creation," Saginaw, Mich.  
 Silvio Scionti, pianist, Calvin de Voll, violinist, and Isidore Berger, violinist, in concert, Chicago.  
 Chicago Musical College Opera Department, "Carmen," Auditorium Theatre, Chicago.

## May 30

Edward Johnson, tenor, in concert, Greenwich, Conn.  
 Gwilym Miles, in concert, Pittsburg.  
 Edward Strong, two concerts, Watertown, N. Y.  
 "Military Musicale," Allied Arts Association, Brooklyn, N. Y.  
 Ethel Crane, soprano, and Walter H. Robinson, tenor, in concert, Carnegie Hall, New York.

## May 31

Edward Johnson, tenor, in concert, New York.  
 Chelsea, Mass., Mendelssohn Club concert, Willard Flint, basso, soloist.  
 Lillian Barr, piano recital, Chicago.  
 Clarence Eddy, organ recital, Springfield, Mo.

## EVENTS OF THE SUMMER SEASON.

June 12—Illinois Music Teachers' Convention, in Peoria, Ill., to June 15. Soloists: Emil Sauret, violin; Arthur Speed, piano; Franz Wagner, 'cello; Mme. Julie Rive-King, piano; Ernst Perabo, piano; Alexander Fielitz, in songs; John B. Miller, tenor and Hans Schroeder, barytone. —Southern Music Teachers' Association Annual Convention, in Gainesville, Ga., to June 14.

June 13—Georgia Music Teachers' Association Convention, in Gainesville, Ga.

June 17—Arthur Pryor's Band begins two weeks' engagement at Willow Grove Park, Pa.

June 18—Connecticut Saengerbund Saengerfest, in Waterbury, Conn., to June 19. Soloist, Shanna Cumming, soprano.

June 20—Ohio Music Teachers' Association Convention, in Cincinnati, to June 22.

June 23—New York Symphony Orchestra, under Walter Damrosch, begins engagement at Ravinia Park, Chicago.

—Opening concert at Ocean Grove Auditorium, under the direction of Tali Esen Morgan.

June 26—Music Teachers' National Association Convention, at Oberlin, Ohio, to June 29.

—New York State Music Teachers' Association Convention, Geneva, N. Y. Wenzell J. Dousek, chairman local committee, No. 56 Centre street, Geneva, to June 28.

June 30—Northeastern Saengerfest in Newark, N. J., to July 5. Soloists: Maud Powell, violin; Mme. Schumann-Heink, contralto; Daniel Beddoe, tenor; Corinne Rider-Kelsey, soprano; Frieda Stender, soprano; Giuseppe Campanari, barytone, and Edwin Grasse, violin.

July 6—Biennial Music Festival of Northwestern Scandinavian Singers, in La Crosse, Wis., to July 8. Soloists: Clara Mae Hammer, soprano, and Halfdan Rorle, barytone.

July 8—Victor Herbert's Orchestra, begins engagement at Willow Grove Park, Pa.

July 26—St. Paul Saengerfest, to July 29. Soloist: Corinne Rider-Kelsey, soprano.

August 9—Children's Festival Chorus concert, in Ocean Grove, N. J., Auditorium, under direction of Tali Esen Morgan.

August 12—Sousa's Band at Willow Grove Park, Pa., to September 3.

## OPERA SCHOOL PUPILS HEARD.

## Display Abilities in Concert Before Small Audience.

About three hundred relatives and friends of the pupils of the Conried Metropolitan School of Opera formed an appreciative audience at a concert given by the school May 18, in the grand foyer of the Metropolitan Opera House, New York City. There were nineteen numbers on the programme, which was arranged by Gustave Hinrichs, the principal.

The pupils who appeared were the Misses Orner, Schramm, Allyn, Shearman, Waelchli, Kenny, Braendle, Clanville, Call, Woehning and Lawrence, Mrs. Loretto Tannert and Messrs. Motley, Piccaver, Jacobsen, Freitag and Smith, all of whom acquitted themselves with credit.

The school has just finished its third season under the direction of Mme. Jaeger and Mme. Arnaud and during the last opera season the members participated in sixty-one performances at the Metropolitan Opera.

## Opera Rehearsed in Milwaukee.

MILWAUKEE, May 21.—Among the musical events of last week was the public rehearsal on Thursday afternoon of William Borchert's opera, "The Bride of Morocco," at the Shubert Theatre. A large audience was present, and considerable enthusiasm prevailed. The solo numbers and many of the choruses were sung by Bessie Greenwood, Bessie Marie Mayham, Harry Meurer and Arthur Daniels. The singers are well known in Milwaukee's musical circles.

## Heine's Description of Mario and Grisi

His position as newspaper man forced Heine often to discuss musical matters, although he knew nothing about music. But he praised the Italian singers with enthusiasm. Speaking of Grisi and of Mario, he wrote:

"A precious couple of nightingales find themselves every evening punctually at their post at the Salle Ventadour and call forth with their trills the blossoms of spring, while outside snow and wind prevail. The Italian opera is the forest, forever blossoming and happy where these

nightingales sing and where I find a refuge from the fog of melancholy each time the ire of my existence becomes intolerable.

"What ecstasy, when Mario sings and the notes of the beloved reflect in the eyes of Grisi something like a visible echo! What joy when Grisi sings, to see the tender look and the happy smile of Mario! This is a delightful couple.

"The Persian poet who named the nightingale the 'Rose of Birds' and the rose, the 'Nightingale of Flowers' would be embarrassed, for both are marvelous, not only on account of their singing, but also of their beauty."

## MORE PRAISE FOR BISPHAM.

## His Performances in Brooklyn and Schenectady Commended.

David Bispham, the barytone, has again won many laurels during his recent concert appearances. His performance in Plymouth Church, Brooklyn, recently, aroused enthusiastic criticism on the part of the press. Of his work in Schenectady, N. Y., the "Star" of that city says:

"Few names can be mentioned which suggest the abilities possessed by Bispham. His is not alone a voice of marvellous sweetness and flexibility; his is not alone a stage presence commanding immediate admiration, but he adds to these almost incomparable gifts a dramatic power which, if used apart from music, would win him enduring fame."

## ORGANIST FIFTY YEARS.

## Veteran Musician of Jamaica Plain Also Celebrates Wedding Anniversary.

Boston, May 21.—A reception was given to T. W. Meyer by the members of the German Reform Church of Jamaica Plain, at the beginning of the Fiftieth year of his services as organist of the church, last Wednesday.

More than 200 friends were present. An original poem, dedicated to Mr. Meyer, was read, and he was presented with a cornucopia filled with gold coins.

Mr. and Mrs. Meyer were re-married by the Rev. T. B. Schwarz, who performed the first ceremony more than half a century ago. Mr. Meyer is 76 years old and his wife is 73.

## WORCESTER FESTIVAL PLANS.

## Franz Kneisel to be Conductor of the Orchestral Works.

WORCESTER, MASS., May 21.—The Board of Managers of the Worcester Music Festival Association made three new announcements this week, one of which came as a complete surprise to the general public. This is the fact that a chorus of High School children will sing with the orchestra accompaniment at the Tuesday afternoon rehearsal of the Festival. The credit of this move, which is an excellent one, is due to Charles I. Rice, Supervisor of Music in the Worcester Public Schools.

The engagement of Franz Kneisel as conductor of orchestral works is the second announcement, and the third is that the Boston Symphony Orchestra has been engaged as an organization instead of individuals, as in former years.

## Produced Fidelio.

CHICAGO, May 22.—Beethoven's "Fidelio" was presented by the opera class of the Chicago Musical College at the Auditorium, May 22. The chorus of 200 voices, a complete orchestra and soloists from the school were engaged in the production. The opera has seldom been performed in America. It was given first at the National Theatre in New York, Sept. 9, 1839, and in 1870 was produced by the C. D. Hess Opera Company and played in all the large Eastern cities.

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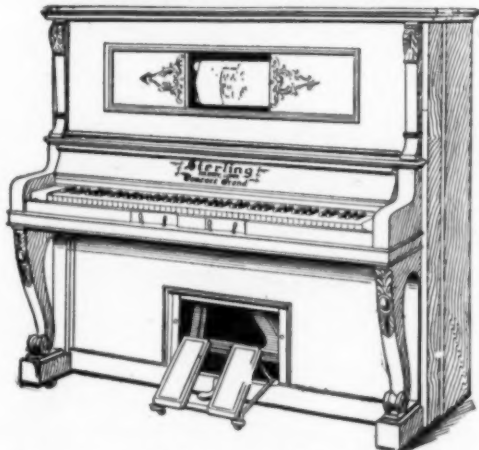
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